University of Chester

Department of English

MA Modern and Contemporary Fiction

EN7306 Dissertation

The Weaver at the Loom:

A Discussion of Guy Gavriel Kay's Use of Myth and Legend in *The Fionavar Tapestry*

G33599

September 2013

Table of Contents

The Weaver at the Loom:

A Discussion of Guy Gavriel Kay's Use of Myth and Legend in *The Fionavar Tapestry*

This work will examine the ways in which contemporary fantasy author, Guy Gavriel Kay, uses myths and legends in the construction of his high fantasy trilogy, *The Fionavar Tapestry* by demonstrating the thematic and structural similarities between these genres. It will do so by analysing some of the myths and legends used in Kay's texts. These come from a variety of sources including Celtic, Norse and Greek mythology; Judeo-Christian myths; and some of the legends associated with King Arthur. It will also show the connections between these myths and legends as they often utilise similar themes or have a shared heritage. For accounts of the Arthurian legends this study has used those given in *Le Morte d'Arthur* and *The Mabinogion*, though there are many other sources available. In order to demonstrate the structural connections, this work will apply the theories of Vladimir Propp as established in *the Morphology of the Folktale*. However, the complexity of the narratives in fantasy literature as compared to the simplicity of folktales and what that means for the application of the 'Functions of Dramatis Personae' will also be explored. The choices Kay makes concerning the names of characters and places within his trilogy will be examined alongside their legendary counterparts.

The Weaver at the Loom:

A Discussion of Guy Gavriel Kay's Use of Myth and Legend in *The Fionavar Tapestry*

It is difficult to avoid generalisations when discussing an entire genre; doubly so when discussing more than one. But the links between traditional story-telling styles and fantasy literature have long been acknowledged. Fantasy fiction is a genre which has developed out of the traditional oral narratives of myth, legend and folktale: 'Fantasy is bound by tradition: its structure and motifs are drawn from folk literatures, including European fairy tales, Celtic legendary, Norse epic, and various bodies of myth'.[1] Myth and legend are terms which have many definitions and they are often used interchangeably and because of the ambiguous nature of these terms it is worth defining how they will be used in this work. Therefore, for the purposes of this study, the distinction between these classifications of stories will be made along supernatural lines. Thus myth will be used to mean: '[a] traditional story, typically involving supernatural beings or forces, which embodies and provides an explanation, aetiology, or justification for something such as the early history of a society, a religious belief or ritual, or a natural phenomenon'.[2] Whereas legends will be understood as stories concerning the actions of human heroes: '[a]n unauthentic or non-historical story, esp. one handed down by tradition from early times and popularly regarded as historical'.[3]

This dissertation will examine the structural and thematic connections between Guy Gavriel Kay's *The Fionavar Tapestry* and traditional story-telling, such as myth,

[1] Brian Attebery, 'Science Fantasy and Myth' in *Intersections: Fantasy and Science Fiction*, ed. George E. Slusser and Eric S. Rabkin (Carbondale and Edwardsville: Southern Illinois University Press, 1987), pp. 181-189, p. 182.
[2] Definition of 'myth' taken from www.oed.com, http://www.oed.com/view/Entry/124670?rskey=5TEacn&result=1#eid [accessed 22 September 2013].
[3] Definition of 'legend' taken from www.oed.com, http://www.oed.com/view/Entry/107040?rskey=98n86x&result=1#eid [accessed 22 September 2013].

legend and folktale. Many of these connections are obvious to any reader, such the use of mythical beasts and magical objects; the super-human endeavours of heroes; and gods walking the earth. However, much of the critical work which has been produced on the genre of fantasy literature has focussed on Tolkien and the majority of fantasy authors are largely ignored by the critical establishment. This is perhaps due to misguided belief that fantasy literature is for children. Though much of what comprises the canon of fantasy literature was originally aimed at a younger audience, such as *The Hobbit*, *Alice in Wonderland* and *The Chronicles of Narnia*, the genre has developed from there and now encompasses a wide range of styles. The lack of critical work on the genre beyond these canonical texts ignores the complexity of the narratives and their huge popularity. However, fantasy literature, being a modern genre, has to reflect the changes in society and cannot merely re-tell myths to its contemporary readers without up-dating them; revitalising them in some way: 'Literary history will always be an expression of now: current needs, dreads, preoccupations'.[4]

Whilst Tolkien is undeniably an extremely important fantasy author, this dissertation will move away from his works and instead will examine an author who has been influenced by him: Guy Gavriel Kay. Kay's connection to Tolkien is in part due to his work on editing *The Silmarillion* after Tolkien's death but Kay was also fascinated by the myths and legends which inspired Tolkien.[5] Whilst Kay was inspired by Tolkien, he wanted to show that the genre could evolve beyond Tolkien's novels: '***Fionavar*** was and is my 'take' on the classic Tolkienic high fantasy tropes and motifs. It was a

[4] Gillian Beer, 'Representing Women: Re-presenting the Past' in Catherine Belsey and Jane Moore (eds.), *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism* (Basingstoke: Palgrave Macmillan, 1997), pp. 77-90, p. 80.
[5] These are subjects which Kay has spoken about in many interviews including Nancy Pearl, 'Book Lust featuring Guy Gavriel Kay', *Book Lust Podcast* (3 March 2007).

conscious attempt to declare vitality and enduring themes for the genre'.[6] Arguably, many of the fantastic races of people in *The Fionavar Tapestry* are inspired by the figures from *The Lord of the Rings*; the lios alfar and their malignant opposites, the svart alfar, for example, are comparable to Tolkien's elves and orcs. There are also comparisons which can be drawn between Gandalf and Loren Silvercloak, the mage in Kay's trilogy. But rather than just retell Tolkien's stories, Kay went to the sources which had inspired Tolkien; myths and legends, particularly those from the Celtic tradition.[7]

Kay has spoken at length about the research into Norse and Celtic mythology which he conducted before writing *The Fionavar Tapestry* and most of the critical work that has been produced on Kay's works focusses on this aspect of it. However, there is a strong argument for the influence of Christian mythology on his works. Chapter one, 'The Mythical Aspects of *The Fionavar Tapestry* and the Influence of Christianity on Kay's Fantasy Trilogy', will discuss Kay's use of myths in the construction of his novels. Firstly, whilst there are many gods and goddesses who are present in Fionavar, the creation of all things is attributed to The Weaver. This omnipotent figure is also the only presence in Fionavar who is aware of the past, present and future in a similar way to which the Christian God is. *The Fionavar Tapestry* includes a figure who is the personification of evil, Rakoth Maugrim. Rarely in pagan mythology are there deities who are purely evil, though they are often shown to be spiteful and vindictive, pagan gods and goddesses can also display mercy and kindness to their favourites. Mercy and compassion are alien concepts to Maugrim. His utter lack of these emotions is perhaps linked to the idea that he is not *of* Fionavar; he was not born or created there but

[6] Alma A. Hromic, 'A Conversation With Guy Gavriel Kay' http://www.sfsite.com/03a/ggk171.htm [accessed 22 May 2013].
[7] Kay has talked about this in many interviews including the one conducted by Nancy Pearl, *Book Lust Podcast* (3 March 2007).

travelled to Fionavar from beyond time. *The Fionavar Tapestry*, Guy Gavriel Kay's high fantasy trilogy, draws heavily from these traditions and also includes direct references to the importance of the oral performance of storytelling. The trilogy is set on the fantasy world of Fionavar, which has a rich mythology and a number of legends associated with historical events and these stories are told, sung and danced by natives of Fionavar to the Canadian characters who are magically transported to this world. Fionavar is a pre-industrial society therefore myth and legend are appropriate literary forms. These stories enable both the Canadian characters to understand their surroundings as well as adding cultural depth to the narrative. Fionavar is depicted as the primary creation, therefore the existence of many well-known mythical and legendary characters in this world is explained:

> There are many worlds […] caught in the loops and whorls of time. […]. Only in Fionavar, the prime creation, which all the others imperfectly reflect, is the lore gathered and preserved that tells of how to bridge the worlds (*ST*, p.30)

These existing myths and legends are added to by the inclusion of current events. As the group of five Canadians is separated by the events of the narrative, the recounting of specific events becomes more important as a way of sharing information. However as the events in question are often fantastic these reports gain significance and often become legendary. This lends itself to the argument that Kay is not only adapting and using existing myths and legends but that he is also creating them.

Because of the numerous gods, goddesses, demi-gods, and non-human races in *The Fionavar Tapestry* a certain amount of clarification might be of use. The lios alfar are an elf-like race who are not immortal but do live a long time, before sailing to a 'world shaped by the Weaver for the lios alfar alone, and there we go when we leave

Fionavar, unless Fionavar has killed us first'[8] The dwarves need no real explanation, as they behave in what can be considered the archetypal form, and they will not be included in any discussion of human characters. These two races will be discussed alongside the human characters as 'mortal' in order to differentiate them from the gods, goddesses and andain, or demi-gods, which feature in the texts. Whilst there are many andain, only Galadan and Flidais are named and these two characters play key roles in the narrative. The svart alfar and urgach, the vicious and deformed soldiers of Rakoth Maugrim's army, do not feature heavily in the discussion here. Therefore, whilst the forces of the Light are often named, the army of the Dark are largely a nameless horde and this lack of distinction between characters enforces the idea that they are of no importance to their leader. The only members of Maugrim's forces who are named are Uathach, the only urgach who is named; Galadan the Wolflord; Fordaetha of Rük; Avaia, the black swan and the dwarf brothers, Blöd and Kaen. Fordaetha is a character who is, arguably, based upon the character of the Snow Queen but, as she only appears briefly in the text and is swiftly driven back to the ice-bound regions of Rük, she will not feature in the discussion here. Avaia is a hideously large black swan who has anthropomorphic qualities, such as an ability to speak and process information. She is a lieutenant in Maugrim's army and she transports Jennifer to Starkadh, where she is raped by Maugrim. Uathach was an urgach who has been altered by Maugrim and it could be argued that he was created by Maugrim, thus making him closer to the andain than the humans. Galadan is the most important of Maugrim's adherents though his purpose differs in a fundamental way to Maugrim's: he seeks the total destruction of Fionavar whereas Maugrim desires to rule it. The mage Metran can be included in the list of Maugrim's agents. He is a duplicitous character who is initially presented as on

[8] Guy Gavriel Kay, *The Summer Tree* (London: Voyager, 2006), p. 180. All further references will be given in the body of the text.

the side of the Light, and he requests that Silvercloak gathers five people from Earth to celebrate the king's jubilee. However, as the trilogy progresses, it becomes apparent that he has become corrupted by his quest for revenge and power thus shifting his allegiance to the Dark.

. As well as utilising many well-known myths and mythological figures, Kay includes characters from legend, most notably King Arthur, Guinevere and Lancelot. This will be the topic of chapter two, 'Legendary Figures and the Creation of Stories'. There are numerous versions of the legends of King Arthur and many more again in which Arthur features as a secondary character. A discussion of all the aspects of this legendary figure would occupy a far greater study than the one proposed here. Instead this work will take Malory's *Le Mort d'Arthur* and *The Mabinogion* as its sources for the legends. Kay subverts the quote '*Hic jacet Arthurus, Rex quondam, Rexque futurus*'[9]; turning it from a blessing or reward for heroic deeds into a curse and punishment for past sins. Kay chooses to use this less well-known aspect of the Arthurian legend as the basis for his version of the legendary king which enables Kay to have a much greater level of artistic freedom. Yet the threads of Arthurian legend are woven with several different aspects of mythology and legend to create a complex narrative structure.

The connections between the genres of fantasy and myth or legend are shown to be deeper than allusions to traditional stories by the applying Vladimir Propp's theories set down in *Morphology of the Folktale* to Kay's works, in particular by utilising the functions associated with absentation. This analysis will be the subject addressed in chapter three, 'The Morphology of Fionavar: Applying Propp's 'Functions of Dramatis Personae' to Guy Gavriel Kay's Fantasy Trilogy'. The length and complexity of Kay's

[9] Thomas Malory, *Le Mort d'Arthur*, Vol. II, ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition, ch. VII.

trilogy, in comparison to the folktales studied by Propp, allows multiple characters to enact the functions defined by Propp at different junctures within the narrative. Most of Propp's thirty-one 'Functions of Dramatis Personae' can be applied to *The Fionavar Tapestry* but only if it is accepted that the roles defined there are transferable and fluid. At different points within the texts all the central characters assume the mantle of 'hero' but no one character remains in that role, to the exclusion of the others, for the duration of the narrative. There is no one clear hero in the texts, though many characters display heroic traits. Some of these traits are defined by the magical object in their possession, such as Kimberley and the Baelrath, or by their breeding and training, as when Ailel returns from exile to lead the armies of the light. Yet even this can be disturbed when characters exercise their free will and act, or fail to act, in the way the narrative leads you to expect them to. These instances, often involving self-sacrifice, demonstrate a departure from the rigid formula of myth and legend and appeal to a contemporary readership as the characters do not blindly follow the path laid out for them. Some characters, such as Darien, occupy both roles at different points in the text, an action that reflects the twentieth-century author's understanding of the complex nature of human relationships and their ability to change their mind.

Therefore, this work will demonstrate the thematic and structural connections between fantasy literature and myth and legend by analysing a selection of passages from Guy Gavriel Kay's *The Fionavar Tapestry*. A detailed analysis of the entire trilogy would occupy a far greater work than the one embarked upon here, as would a comparable study of the myths and legends he uses in the construction of his fantastic world. However, this study will aim to show the similarities and the progression from the traditional story telling techniques to the complex narratives of fantasy.

Chapter One

The Mythical Aspects of *The Fionavar Tapestry* and the Influence of Christianity on Kay's Fantasy Trilogy

As already discussed there are established links between traditional forms of narrative, such as myth, legend and folktale, and contemporary fantasy novels. This connection is particularly apparent in the sub-genre of high fantasy, as 'high fantasy departs from contemporary consensus reality by creating a separate world in which the action takes place' thus enabling the author to emphasise the mythological elements.[1] Kay's trilogy, *The Fionavar Tapestry*, has a rich mythical landscape, shaped by myths and legends which many readers are familiar with. This is explained in the texts as Fionavar is 'the prime creation, which all the other [worlds] imperfectly reflect' (p. 30), thus meaning that all the myths and legends which are familiar to us were created to some extent on Fionavar. This chapter will endeavour to locate the various mythologies used and the connections between them. Kay has acknowledged that much of the research he did for *The Fionavar Tapestry* involved Celtic and Norse mythology and a large thematic thread of the trilogy involves Kay's interpretation of Arthurian legends, which will discussed in chapter two. However, the themes and motifs of mythology appear in many different cultures and therefore it is almost impossible to definitively state which myth came first. Some of the mythological aspects of Kay's trilogy are allusions to myths from Ancient Greece, as opposed to Celtic or Norse mythology. There is also an unmistakable connection to Judeo-Christian stories, which arguably form a mythology themselves. Whilst many of the myths Kay utilises are familiar to an educated reader, some of the links are more tenuous. For example, Kay's choice of names for some of

[1] C.W. Sullivan, 'High Fantasy' in Peter Hunt and Sheila G. Bannister (eds.), *International Companion Encyclopedia of Children's Literature*, pp. 300-311, p. 300.

the central characters and locations allow links to be drawn to disparate myths and legends that may not initially be apparent.

Many of the gods and goddesses of Fionavar interact directly with the mortal inhabitants; this alludes to the myths of various ancient cultures, particularly Greece. However, whilst they converse with the human characters, they are forbidden from offering their divine intervention in the war against Rakoth Maugrim: 'We were enjoined when first the Unraveller came into Fionavar that we might not interfere of our own will.'[2] Thus making the conflict a human one, rather than a war of the gods played out in the mortal realm. Yet the gods and goddesses of Fionavar do assist their mortal counterparts when compelled to do so, as in the case of Pwyll and Liranan; or they acknowledge that they will be punished for their actions, as Ceinwen knows she will be for giving Dave Owein's Horn. The lack of free will demonstrated by the gods and goddesses of Fionavar is in direct contrast to the emphasis placed on the free will of the mortal characters. Towards the end of the trilogy the supernatural characters withdraw from Fionavar, leaving it to its mortal inhabitants, which suggests a move towards a more secular society. Kay's decision to minimise the assistance given by the gods of Fionavar suggests a shift from myth to legend. Whilst the gods and goddesses walk freely through the countryside of Brennin, their stories are not told to the Canadian visitors; they simply already exist, with little or no back story provided. In order for them to be fully realised characters, Kay has adapted figures from established mythologies to enable him to by-pass convoluted narrative devices to enable their stories to be included.

[2] Guy Gavriel Kay, *The Wandering Fire* (Hammersmith: Voyager, 2006), p. 330. All further references will be given in the body of the text.

Ceinwen, the Huntress, is a version of the Greek goddess Artemis who 'goes armed with bow and arrows'[3] and the description of her hunting a stag, whilst being watched by a hiding Dave, is reminiscent of the story of Actaeon observing Artemis bathing: 'No man of Fionavar,' the goddess said, 'may see Ceinwen hunt.' (p. 302).Whereas Actaeon is transformed into a stag and killed, Dave is spared after he declines to point out that he is not a 'man of Fionavar' and offers to pay a price for his indiscretion. This interaction marks the beginning of a relationship between Dave and Ceinwen. As the narrative progresses, Ceinwen develops a deep affection for Dave and this becomes a sexual relationship after the first battle against the Dark on the banks of the River Adein. At the end of the trilogy, we are told that Ceinwen is expecting a child from that union but as Dave is not 'of Fionavar' he must leave or die as he has witnessed her hunting. Ceinwen is, arguably, an aspect of the mother goddess Dana and the two become connected when Dave asks Ceinwen that the baby be named Kevin. The concept of the triumvirate goddess is depicted in Fionavar as Ceinwen, the Huntress; Macha and Nemain, the goddesses of war who are depicted as one entity; and Dana, the Mother.

The goddess Dana, the Mother, is not a physical presence in Fionavar in the same way as Ceinwen, though she does appear once in *The Summer Tree*. Dana embodies the archetypal mother goddess and is worshipped as such. Hers is the only formal, organised religion in Fionavar and the clergy are entirely female. Whilst there are temples dedicated to Dana, the reader is told very little concerning the rites which are performed there, which is similar to the historical understanding of these rites on Earth: '[Goddesses] were of considerable importance […] among the Celtic peoples – even though we have little evidence as to how they were worshipped – for traces of

[3] Robert Graves, *The Greek Myths: Complete Edition* (London: Penguin, 1992), p. 83.

powerful female divinities may be found in many Irish tales'.[4] Instead there are mentions of blood rites and an ominous 'double axe, each face ground into the shape of a crescent moon, one waxing, one waning' hanging above the altar (p.145). Here Kay has doubled the symbolism associated with women's power by including both the axe and the moon. The lack of information about the rites performed in Dana's name conveys a combination of fear and lack of understanding of the ways in which women worship within religions dedicated to female deities. This is more likely a way for Kay to demonstrate the views of the largely patriarchal societies in Fionavar than a failing on his part, though his knowledge does seem to be more focused on myth than on the ways in which pre-Christian societies performed rites of worship. However, it does somewhat undermine Kay's feminist credentials as it leaves large gaps in his female characters, especially the high priestess Jaelle, and he attempts to gloss over these by alluding to the stereotypical understanding of Mother Goddess worship as one that is centred around blood sacrifice. Jaelle, the High Priestess of the Mother Goddess, wields the axe only she can lift with authority. Whilst she is a powerful character, her authority is only absolute within her faith; she rules other women, not men. Because of this she takes pleasure in forcing the powerful men in the text to play by her rules but this only occurs within the confines of the temple. Elsewhere she is vocal in her opinions but they are not always given the respect they deserve; Silvercloak openly ridicules both Jaelle and the religious order she leads.

There is a clear distinction along gender lines between the apparently logical 'skylore' practised by the mages, such as Loren Silvercloak, and the priestesses of Dana, the Mormae:

[4] Hilda Roderick Ellis Davidson, *The Lost Beliefs of Northern Europe* (London: Routledge, 1993), p. 107.

> There was no love lost between the Mormae of Gwen Ystrat and the mages who had followed Amairgen's lead out from the dominion of the Mother. Blood magic, thought Loren, shaking his head, picturing Dun Maura and the rites of Liadon enacted every year before Conary came and forbade them. He thought of the flowers strewn by the maidens chanting his death and return in the spring: *Rahod hedai Liadon*. In every world, the mage knew, but his very soul rebelled against the darkness of this power. (*ST*, pp. 133-134)

It is worth noting that there has never been a female mage in Fionavar, though two women have acted as sources; Lisen was source to Amairgen, and Aideen acted as the source for Nilsom. Both of these women have become part of the legends of Fionavar, partly due to them both committing suicide, though under very different circumstances. Amairgen, therefore, has lead men 'out from the dominion of the Mother' and Silvercloak's abhorrence of the blood magic practised by the Mormae is a result of this. Silvercloak's feelings of fear and disgust are not just associated with the rites performed; they are a fear of the power that these rites endow upon the women practising them. Throughout the trilogy, Silvercloak demonstrates animosity towards Jaelle whilst acknowledging that she is not evil, just ambitious. Ambition and the wielding of power are shown to be traits that are not considered suitable for women and Jaelle's refusal to be controlled and belittled by the men of Brennin threatens Silvercloak and his skylore. Jaelle, however, wields a power that Silvercloak is unable to understand, something which is demonstrated by the lack of explanation he offers the Canadian characters concerning the ways in which the Mother is worshipped. Men feeling threatened by women's power and its association with blood is due to their inability to understand this aspect of the female body and their unconscious desire to escape the womb: 'Menstrual blood […] stands for the danger issuing from within the identity […]; it threatens the relationship between the sexes within a social aggregate and, through internalization, the identity of each sex in the face of sexual difference.'[5]

[5] Kristeva, Julia, *Powers of Horror: An Essay on Abjection*, trans. by Leon S. Roudiez (New York: Columbia University Press, 1982), p. 71.

The impression is sometimes given that Silvercloak resents Jaelle's power and belittles it in order to maintain his own power. The suggestion is that he does this because he does not understand the workings of her magic as hers is a world completely closed off from him as a man.

The reader never has the 'rites of Liadon' explained but after Kevin is revealed as a reincarnation of Liadon, and sacrifices himself in *The Wandering Fire*, it becomes clearer that there is some allusion to the myth of Adonis and Aphrodite. Kevin is attacked by an extraordinary boar whilst hunting in Leinanwood: 'It had to be eight hundred pounds, at least, with savage curving tusks and enraged eyes, and it was an albino' (p.213). A well-known version of the myth of Adonis includes this feature: 'Ares grew jealous and, disguised as a wild boar, rushed at Adonis who was out hunting on Mount Lebanon, and gored him to death before Aphrodite's eyes.'[6] Kevin is not killed here, but is saved by Dave who has been pre-warned by Flidais: '[a]nother wood: Pendaran. Flidais, the gnomelike creature with his eerie chants. And one of them: *Beware the boar, beware the swan, the salt sea bore her body on*' (p. 213). The boar had intended to kill Kevin and targeted him specifically, and this attack takes place in woods just outside the centre of Dana's power in Gwen Ystrat, thus making it 'before [her] eyes' in one sense. Who sent the boar or where it came from is not explained but there is a suggestion that this attack was arranged in order to prevent Kevin from becoming aware of his status as the reincarnation of Dana's lost lover Liadon. The allusion to Adonis continues after Kevin/ Liadon's death when the others find 'red flowers now blooming amid the snow' (p. 240) just as '[a]nemones sprang from his blood' after Adonis is killed.[7]

[6] Graves, *The Greek Myths*, p. 70.
[7] Graves, *The Greek Myths*, p. 70.

Kevin's death by the boar is prevented by the actions of Dave, though he does sustain an injury that could hamper his role as the lover of the goddess. Ironically, Kevin had earlier referred to himself as 'utterly impotent' in Fionavar, yet his power is closely tied to his sexual prowess (p. 205). After the boar attack, Kevin seems to go through a process of transformation as he becomes aware of his role as Liadon:

> It seemed to Kevin, then, that he had a vision of his past, of chasing an elusive dream, waking or asleep, down all the nights of his life. The pieces were falling into place. There was a stillness in his soul. […]. It was coming together. The boar. The moon. Midsummer. (p.219)

Whilst Kevin remains fundamentally himself, he becomes aware that he is also Liadon, and this awareness is shaped from within rather than Kevin being told who he is or was. After he is dead Jaelle states that: '[Kevin] could not have done this, not have been found worthy, had he not been travelling toward the Goddess all his life' (p.259). Therefore Kevin's decision to offer himself to Dana is shown to be him acting in accordance with his predestined circumstance rather than a declaration of his free will. This also marks him out as similar to the other characters who all seem to adopt predestined roles on Fionavar; Kimberly has been having prophetic dreams for many years, Jennifer is the alter-ego of Guinevere and accepts this role with no argument, and Paul is aware of his connection to something beyond his realm of understanding from the very beginning of the trilogy when he is the target of 'a searching' performed by Loren Silvercloak (*ST*, p.28). After Kevin experiences the epiphany that he is Liadon, he travels to the centre of the goddess's power, Dun Maura, a cave which is the very manifestation of a woman's role as a mother: 'Kevin parted the ferns and stepped through the bushes into the cave. Immediately it was dark. […]. As he waited, he became aware of how warm it suddenly was' (p.232). There is no denying that the description of Dun Maura is also a description of the female reproductive organs; with the tunnel as the vagina and the chamber where Kevin/Liadon gives himself to the

goddess as the womb. Whilst the majority of the imagery concerning Dana is obviously pagan, there are aspects of Kevin's narrative which allude to the Christian myths. As Kevin enters the final chamber he goes down twenty-seven steps and this number, according to Strong's *Exhaustive Concordance of the Bible* means 'agapẽtos' which corresponds to 'beloved'.[8] In the mythology of Fionavar Liadon is known as the beloved of Dana. The allusions to Christian myths continue once Kevin has entered the final chamber as he must first pass a gate keeper by answering her question correctly and then give a blood offering in cup which manages to convey both the ancient pagan power of the Mother Goddess and allude to the Holy Grail:

> Beside the rock was a stone bowl, little more than a cup. It had had two handles once, but one had broken off. There was no design on it, no potter's glaze; it was rough, barely functional, and Kevin could not even hazard a guess how old it was. (p. 236)

These images not only allude to Christian mythology but also to works, such as the legends of King Arthur and his search for the Holy Grail, which include these tropes. The inclusion of one of the best known strands of the Arthurian legends at this point in the narrative, especially when Kevin's sexual relationship with Jennifer is taken into consideration, demonstrates how these legends have permeated the whole trilogy. Kay's use of the Arthurian legends will be discussed in more detail in the next chapter but the Christian influence on these works is undeniable: 'One way to understand the survival of the Arthurian cycle is to see it as the folklore of the elite, reinforcing Christian claims to temporal power […], which gave a moral authority to the aristocracy'.[9]

The influence of Christian mythology on Kay's work is clear, though what little critical work has been produced on *The Fionavar Tapestry* has focussed entirely on the

[8] James Strong's *Exhaustive Concordance of the Bible* applies the number twenty-seven to the word 'agapẽtos' within his Greek lexicon of the New Testament, http://www.blueletterbible.org/lang/lexicon/lexicon.cfm?strongs=G27 [accessed 17 September 2013].
[9] Farah Mendlesohn and Edward James, *A Short History of Fantasy* (London: Middlesex University Press, 2009), p. 10.

inclusion of Norse and Celtic mythology rather than any reference to Christianity. The influence of Christian mythology can be found most obviously in the figures of The Weaver and Rakoth Maugrim. Maugrim is a god but not of Fionavar. He was not born or created there but instead travelled from beyond the realm depicted in *The Fionavar Tapestry*: '[f]rom out of time he had come, from beyond the Weaver's Halls, and into the pattern of the Tapestry. A presence in all the worlds he was, but incarnate here in Fionavar, which was the First, the one that mattered' (p. 383). Therefore Maugrim is not only an alien presence in Fionavar; he is alien to all planets and peoples. This separates him from all mythologies and removes from the field of influence which the Weaver has over the design of the universe. Ergo, Maugrim is marked as other to everything and everybody else: 'the other is defined as evil precisely because of his/her difference and the possible power to disturb the familiar and the known'.[10] Maugrim is the embodiment of evil and all of his actions are defined by this malevolence and this is a departure from the behaviour of gods in myths, where gods could be cruel and vindictive but were rarely wholly evil. This concept of an entirely evil, supernatural presence is suggestive of Christian doctrine; where Maugrim adopts the role of the Devil, particularly as found in the New Testament. However, as Maugrim is not of Fionavar nor, we are given to understand, any other world, this analogy is not entirely accurate as the Devil was created by God as all things are, in Christian mythology. The Weaver of Kay's texts occupies the role of the Christian God and he maintains the distance exhibited by God in the New Testament by not involving himself in the battle against the Dark. Maugrim is also called 'Sathain, the Hooded One' (*ST*, p. 383) which links him to the idea of both Satan and the serpent who tempted Eve in the Garden of Eden.

[10] Jackson, Rosemary, *Fantasy: The Literature of Subversion* (London and New York: Routledge, 1995), p. 53.

Many of the characteristics attributed to the Devil in the New Testament can also be applied to Maugrim:

> (1) he is the personification of evil; (2) he physically attacks or possesses humans; (3) he tempts people to sin in order to destroy them or recruit them in his struggle against God; […] (5) he leads a host of evil spirits, fallen angels, or demons; (6) he has assimilated many evil qualities of ancient destructive nature spirits or ghosts; (7) he will rule this world until the coming of the kingdom of God, and in the meantime will be engaged in constant warfare against Christ; (8) he will be defeated by Christ at the end of the world.[11]

Throughout the trilogy Maugrim is described as the personification of the Dark and the association between darkness and evil has long been established and Kay utilises this association to full effect. Whilst Maugrim does physically attack Jennifer when she is taken to Starkadh, most of the violence done in Maugrim's name is committed by one of his servants. Maugrim also has the power to use mental violence against the human, and andain, characters. Jennifer is not only physically raped by him; she is also psychologically raped as Maugrim takes on the appearance of her loved ones whilst attacking her.[12] Maugrim tempts Metran and the Dwarves, Kaen and Blöd, to join him by offering them the thing they most desire; which turns out to be the same magical item, The Cauldron of Khath Meigol. The army Maugrim controls, mostly comprised of svart alfar and urgach, is 'so huge it numb[s] the mind' (*DR*, p. 312) and these fantasy creatures are described in terms which could apply to demons or evil spirits. None of the svart alfar and only one urgach, Uathach who is 'an urgach, but much more than that' (*DR*, p. 313), are named individually but the names of their breeds have no associated signification: 'They are inverted and invented 'nonsense' (non-sense) words, indicating nothing but their proper density and excess. The signifier is not secured by

[11] Arvind Sharma, 'Satan' in *The Encyclopedia of Religion*, ed. Mircea Eliade, Vol. 4 (New York: Macmillan, 1987), pp. 81-84, pp. 82-83.

[12] 'Possession' can be defined as 'Domination or control of a person by a demon or spirit;' and as 'Domination of a person's heart, mind, or soul by a person or other agent.' Both of these definitions can be applied to what happen to Jennifer in Starkadh. http://www.oed.com/view/Entry/148352?rskey=6ZYEPQ&result=1&isAdvanced=false#eid [accessed 19 September 2013]

the weight of the signified'.[13] The names of these agents of Maugrim have no associated signified meaning which is connected to the idea of Maugrim as the Unraveller; Maugrim is not of Fionavar, or any other world, and therefore his minions are also disconnected from the universe and the 'non-sense' names symbolise this. The final two of the characteristics listed above are subverted by Kay but can still be applied. Maugrim is engaged in war against the force of the Light throughout the trilogy in order for him to gain supremacy in Fionavar; he has not already achieved this. Maugrim is engaged in constant battle against the people of Fionavar through his use of environmental warfare. Therefore his attacks affect not only the virtuous but all people and he does not single out a specific Christ-like figure. Instead of including an easily identifiable figure to adopt the role of saviour this role shifts between characters, such as Paul, Aileron and finally Darien. Darien is able to kill Maugrim because, as his son, he is able to withstand his mental assaults. The fierceness with which Maugrim attacks his son is what pushes Darien towards the Light and Darien is able to find redemption in his final act.

The sixth characteristic 'he has assimilated many evil qualities of ancient destructive nature spirits or ghosts' shows that there is a connection between the pagan gods and Christian mythology. Most of the critical work which discusses Kay's trilogy focusses on his use of Norse and Celtic mythology. This is most likely due to Kay's admission that he drew his characters from these fields, just as he has acknowledged the influence Tolkien's works have had on his own.[14] Analogies have been drawn between Maugrim and the Norse god Loki but whilst Loki was a trickster god he was not the embodiment of evil. The most obvious allusion to the myths of Loki concerns Maugrim

[13] Jackson, *Fantasy: The Literature of Subversion*, p. 40.
[14] Kay discusses his inspiration and the influences on *The Fionavar Tapestry* in his interview with Nancy Pearl, Pearl, Nancy, 'Book Lust featuring Guy Gavriel Kay', *Book Lust Podcast* (3 March 2007).

being chained '*under the great mountain, Rangat Cloud-Shouldered, in the wind-blasted north, a figure writhed in chains, eaten by hate to madness*' (*ST*, p.16). One of the Norse myths associated with Loki tells that he was chained in a cave and 'twists his body so violently that the whole earth shakes, […]. There he will lie bound until Ragnarok'.[15] Maugrim was also supposed to remain chained for all time and his release marks what the peoples of Fionavar fear will be the end of the world. Maugrim is connected to Fenris, the mythical wolf who was the child of Loki according to some versions of the myth, through Galadan the andain wolf-lord. It was Galadan who '[cut] off, with his own sword, the hand of Maugrim when Ginserat's chain could not be made to break' (*DR*, p. 47). In the Norse myth the gods wanted to chain Fenris and he was only persuaded to put the chain, Gleipnir, on because Tyr placed his hand in Fenris's mouth as surety; as he tried to free himself he 'bit off Tyr's hand'.[16] The connection between the wolf and the lost hand cannot be an accident. The concept of Maugrim's hand dripping poison is also taken from the myth 'The Death of Balder' where, after Loki has been chained, 'Skade took a serpent and fastened up over him, so that the venom should drop from the serpent into his face.'[17]

Maugrim is not the only character who combines pagan and Christian imagery; Paul's time on the Summer Tree combines pagan and Christian symbolism. He is bound, naked, to the tree in order to die and save the land having taken the ageing king's place. This is reminiscent of J.G. Frazer's *The Golden Bough* and his discussions on the concept of The King of the Wood. Kay utilises the connections between the king, the god and a sacred tree established by Frazer, who states that in primitive cultures

[15] Sturluson, Snorri, *The Younger Edda: Also Called Snorre's Edda or The Prose Edda*, trans. by Rasmus Björn Anderson, ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition, ch, XV 'The Death of Balder', part 54.
[16] Herbert Spencer Robinson and Knox Wilson, *Myths and Legends of All Nations* (Totowa, NJ: Littlefield, Adams & Co., 1978), p. 163.
[17] Sturluson, *The Younger Edda*, ch. XV, 'The Death of Balder, part 54.

'kings are often expected to give rain and sunshine in due season'.[18] The failure of the king to supply the required weather could eventually lead to him being sacrificed in order to appease the gods. Kay uses this motif in *The Summer Tree* but has the aging king Ailell refuse to go when called: 'If there truly is some power of Darkness walking the land I can do nothing about it tonight unless I die. And truly, I do not want to die, on the Tree or otherwise' (pp. 91-92). However, Kay includes a caveat in this ritual which enables the king to send a surrogate in his place, though the surrogate must offer themselves freely and be given permission. Paul offers to go in Ailell's place and accepts that he will die in the process. However, Paul does not die; he is reborn as an agent of the god. This resurrection raises obvious similarities to the resurrection of Jesus. Yet Paul's rebirth results in him becoming someone other than himself. Whilst in many ways Paul remains the same character, in some fundamental way he has changed, which is demonstrated in the changing of his name from Paul to Pwyll.

The Summer Tree, in Godwood, is associated with Yggdrasil, the tree of the world from Norse mythology. As previously noted, this may be because Kay himself has stated in interview that much of the mythological landscape of Fionavar was shaped from Norse mythology. The connections are also quite obvious when you consider that Mörnir is based upon Odin, who hung from Yggdrasil in order to gain knowledge:

I ween that I hung | on the windy tree,
Hung there for nights full nine;
With the spear I was wounded, | and offered I was
To Othin, myself to myself,
On the tree that none | may ever know
What root beneath it runs.[19]

[18] James George Frazer, *The Golden Bough*, Vol. I ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition, 'Primitive Man and the Supernatural', para. 3.
[19] Henry Adams Bellows, (trans. by), *The Poetic Edda*, http://www.sacred-texts.com/neu/poe/index.htm [accessed 10 August 2013], stanza 139.

Yet Odin hung for nine days, whereas Paul is bound to the Tree for three days and nights. However Paul does gain knowledge and insight concerning the death of his girlfriend Rachel, though the forgiveness comes not from Mörnir but from Dana, the Mother. It is shown to Paul that Rachel's death was an accident which he could not have prevented and this links him to his namesake, Pwyll from *The Mabinogion*, who described as 'a fallible human' rather than as a supernatural hero.[20]

Kay uses names drawn from myth and legend, aside from the obvious Arthur, Lancelot and Guinevere. Kevin means 'handsome, beautiful' a title which reflects his role as Liadon, the lost lover of the goddess Dana. Dave, the diminutive of David, meaning 'cherished or beloved' is perhaps initially used ironically as he seems to be neither loved nor cherished by his father. Yet as the trilogy progresses and Dave finds his place among the Dalrei he does become loved by the tribe. More importantly he also becomes the 'beloved' of the goddess Ceinwen, and fathers an andain child with her. Paul's name has obvious biblical connotations which further illustrate his connection to the story of the resurrection of Jesus. The name of the Dwarf Kaen is an allusion to Cain, the biblical character, though he does not murder his brother. However he is a treacherous figure and his offering to the dragon is rejected sending Kaen into a rage which results in his death. His brother Blöd is later killed by Matt Sören. Blöd's moniker suggests the pagan blood sacrifice, blot. Starkadh, the name of Maugrim's black fortress is an allusion to Starkad 'a typical hero of Odin, whose story is most fully told in Saxo's history, [who] held women in utter contempt'[21]. When you consider what happened to Jennifer in Starkadh, and the utter contempt for her, expressed through Maugrim's violation of not only her body but her mind as well, it is easy to see the

[20] Meic Stephens (ed.), *The Oxford Companion to the Literature of Wales* (Oxford: Oxford University Press, 1986), p. 501.
[21] Hilda Roderick Ellis Davidson, *The Lost Beliefs of Northern Europe* (London: Routledge, 1993), p. 78.

connection shown by Kay's choice of name. The incident of Jennifer's rape and Maugrim's subsequent command to Blöd that '[at] morning's end you are to kill her […]. Any way you like, but she must die. There is a reason' (*ST*, p. 387). As it is Blöd, whose name means 'blood sacrifice' who is commanded to kill her, Jennifer's rape and murder become ritualistic; she is to be sacrificed, after her body and mind have been broken, to the powerful god Rakoth Maugrim. However, Blöd fails to accomplish this task and his failure to offer the correct blood offering to Maugrim not only signals his own death (he is after all Kaen's brother) but initiates Maugrim's own demise as the child he has fathered with Jennifer will tie him to the Tapestry thus meaning he can be killed.

Whilst Maugrim is ultimately defeated and killed, his release does bring about a powerful change in the societies of Fionavar as they move towards a more human world as the gods recced into mythology and play a lesser part in the lives of men. Ragnarok was the destruction of one world and the creation of another and the effects of the war with Maugrim have altered the peoples of Fionavar. At the close of the trilogy, the gods, goddesses and andain of Fionavar retreat from the world, leaving it to the races of mortals. This marks a symbolic transition from myth to legend.

Chapter Two

Legendary Figures and the Creation of Stories

This chapter will examine Kay's use of legends in a similar way to which we have already looked at myths. The focus of much of this chapter will be Kay's use of the Arthurian legends and the way he adapts them to appeal to a contemporary audience. As with any legend, and indeed myth, there are many different versions of the legends surrounding King Arthur. This chapter will draw upon the accounts given in Malory's *Le Morte d'Arthur* and *The Mabinogion*. The Arthurian legends have been a rich source of inspiration to writers for many years and Kay also alludes to some of these in his trilogy. In *The Fionavar Tapestry* Kay combines the retelling of legends from the distant past with the creation of new legends as the actions of the five Canadian characters become part of the legends of Fionavar. The legends of the past are a major component of the history of Fionavar, as historical events develop a legendary quality and the line between them blurs:

> *Legends*, as we use the term, tell us the stories of the heroes of old […]. Tales of heroes often contain mythical or fanciful elements, but many of them are based upon at least some bit, or even a considerable amount, of factual or historical truth, though it is often impossible to determine just where fact ends and fantasy begins.[1]

However, Kay presents the legends of Fionavar in such a way that suggests that they are true rather than exaggerations of actual historical events. The only exception to his come at the end of the trilogy: '[t]here was a legend that took shape in after days, a tale that grew, perhaps, because so many of those who lived through that time wanted it to be true'(*DR*, p. 384). Here is there is an open acknowledgement of the construction of the legend along with an admission of the falsity often contained within them.

[1] Herbert Spencer Robinson and Knox Wilson, *Myths and Legends of All Nations* (Totowa, NJ: Littlefield, Adams & Co., 1978), p. x.

Throughout the trilogy Kay also emphasises the importance of the performance associated with legend. This is different to the rituals that are performed in order to re-enact elements of myths as legends are concerned with the deeds of men rather than gods.

Fionavar is a world with a many legends. There are the tales of the epic feats of heroes from the distant past, especially those of during the Bael Rangat. These legends are repeated in various ways to the contemporary characters which highlights the importance of the oral tradition associated with myth and legend. In *The Fionavar Tapestry* the stories are not written down, even though the societies of Brennin and Cathal are shown to be literate. Instead they are told as stories; performed in song and even recounted in dance. The telling of legends starts from the prologue of *The Summer Tree* when the first battle against Rakoth Maugrim has become a '*song for drunken tavern nights, no more true of less than any other such songs, no more bright*' (p. 15). There is the suggestion that whilst the people of Fionavar have forgotten the actual battle, from a historical point of view, they have kept the associated legends and that throughout the ages these legends have been exaggerated and altered to fit the changing attitudes of their audience because 'there were newer deeds to extol' (p 15). The introduction of the five Canadian characters allows for the legends of old to be retold to a virgin audience. Not all the legends are told as stories though; Kimberley has the history of Fionavar spun for her by the lake spirit, Eilathen: 'spin for her Eilathen. Spin the Tapestry, that she may learn what she is and what has been' (p. 116). Through this Kay is able to provide all the history of this magical world to his readers by using a literary device more usually associated with science fiction; the 'info-dump'.[2] This

[2] Farah Mendlesohn, 'Introduction: Reading Science Fiction' in Edward James and Farah Mendlesohn (eds.), *The Cambridge Companion to Science Fiction* (Cambridge: Cambridge University Press, 2003), pp.1-12, p.5

tactic enables the reader to become familiarised with the alien world of Fionavar, to understand its history and social structure in a way which is not too intrusive in the narrative. By transporting five Canadians into Fionavar, the need for them to have this information is matched by the readers need for it and therefore Kay is able to avoid this 'info-dump' being merely added to the story in order to inform the readers. The legends of Fionavar shape the new-comers understanding and are often presented as historical events, such as when Levon tells Dave the legend of Amairgen and Lisen in *The Summer Tree*. However as these events occurred several hundred years before the time of the novels and Levon does acknowledge that '[i]t is a long story […] and much of import comes into it, and has grown out of it' (p. 312). Amairgen was the first mage in Brennin and his story is crucial in understanding the friction between the high priestess of the mother goddess, Jaelle, and Loren Silvercloak. It also offers an explanation for the hostility of the spirits in Pendaren Wood and introduces the devastating effect Lisen's death had on Galadan, who desires the end of the world because of it. The legends of Fionavar that are offered as stories to the Canadians are essential for them to understand the alien society in which they find themselves.

The actions of the five central characters come to be told to groups of others and therefore become part of the legends of Fionavar. The lios alfar sing of the final battle during the banquet at the end of the trilogy but their exploits are also transmitted in other forms; Dave and Torc's killing of the urgach in the woods when Dave first arrives in Fionavar becomes a dance amid bonfires in the camps of the Dalrei: 'there was only a girl in the ring of fire, only a girl and her shadow, dancing, miming, becoming the scene she shaped, offering it to all of them' (*ST*, p. 292). Therefore the story is not merely passed from person to person but it becomes part of the legends of the Dalrei, to be told around fires for years to come. Yet this legend, and the others that follow, also become

part of the legends of the readers. Not only because Kay has included it in his novel but also because Dave ultimately leaves Fionavar and returns to Earth. By using characters from familiar Earth surroundings, Kay is able to extend the field of influence of the legends he has created back to the world from which the characters originate. This is the opposite to the way he treats the legend of King Arthur; here he transports a figure from Earth legend to a fantasy world and finally allows him peace and the longed-for departure with Lancelot and Guinevere.

Kay incorporates the legend of King Arthur into the trilogy from the second book. Using these forms and established literary characters enables Kay to utilise a form of authorial short-cut. As readers already know much of the legend surrounding King Arthur, Guinevere and Lancelot, Kay does not have to provide the back story. Because of this well-known relationship, as soon as Arthur arrives in the narrative the reader is awaiting the appearance of Guinevere and Lancelot. Arthur is summoned from under Glastonbury Tor by Kimberley, after she obtains the name that will awaken him from his father, Uther Pendragon. Lancelot joins the narrative at the end of *The Wandering Fire* when he is woken in Cader Sedat but Guinevere is reincarnated in Jennifer. Kay gives his audience clues as to the identity of Guinevere, as Jennifer is a Welsh variant of the name Guinevere, meaning 'fair one'.[3] But there are other clues placed throughout the novels which also suggest her role: 'Jennifer wiped her face; she pushed back her hair and straightened her shoulders. Very like a queen, she looked, to Paul' (*WF*, p. 129). However, Jennifer does not become Guinevere until she sees Arthur for the first time, and his words to her seem awaken this aspect of her which had been suppressed: '*Oh, Guinevere*,' said Arthur. '*Oh, my very dear*.' (p. 135). Yet it is not a simple as Guinevere existing where Jennifer once did; Jennifer remains in some aspects of the

[3] Definition of 'Jennifer' taken from www.meaning-of-names.com.

personality which is developed and this creates a kind of duality. Paul highlights this towards the end of the final book: 'It was strange, […] how she could be at once so different, so remote, so much Guinevere of Camelot, Arthur's Queen, Lancelot's love, and then, a moment later, with the quickness of a smile, be Jennifer Lowell again' (*DR*, pp. 306-307). These flashes of her personality have to be stated as Jennifer is least fully realised character of the five Canadians. However, Kay did this intentionally:

> As I was sorting out the implications of creating an avatar of a mythic figure, who passes through an apotheosis to become Guinevere, and who must ultimately ascend to another world, it occurred to me that one way to make her more acceptable for the reader would be to ground her least effectively in our world.[4]

If Jennifer had been as fully realised as, for example, Dave the transformation to Guinevere would have been much less believable and effective. One of the few things we know about Jennifer is that she is Catholic and that her faith is important to her. One of the ways Kay combines this with the character of Guinevere when she is described as the 'Queen of Sorrows' (*WF*, P. 268). The Queen of Sorrows is an allusion to 'Our Lady of Sorrows', an example of Catholic iconography depicting the Virgin Mary[5], but by changing the name to queen, Kay is able to combine Jennifer's Catholic faith with the character of Guinevere.

Whilst there is the familiar tale of love and betrayal involving these legendary characters, this is not the aspect of the legend that Kay chooses to base his interpretation of the legend on. Instead Kay utilises a less well known aspect of the Arthurian legends; Kay's Arthur is 'The Warrior Condemned' forced to battle evil as punishment for the killing of babies. This disturbing aspect of the legend is included in Malory's *Le Mort d'Arthur*:

[4] Raymond H. Thompson, 'Interview with Guy Gavriel Kay' (Mythcon: Vancouver, B.C. 30th July 1989), http://www.brightweavings.com/ggkswords/thompson.htm [accessed 10 September 2013].
[5] http://en.wikipedia.org/wiki/Our_Lady_of_Sorrows [accessed 12 September 20013]

> Then King Arthur let send for all the children born on May-day, […]; for Merlin told King Arthur that he that should destroy him should be born on May-day, […] and all were put in a ship to the sea […]. And so by fortune the ship drave unto a castle, and was all to-riven, and destroyed[6]

Kay uses this aspect of the legend to disturb the accepted understanding associated with 'Hic jacet Arthurus, Rex quondam, Rexque futurus'.[7] This is part of a larger paragraph: 'Yet some men say in many parts of England that King Arthur is not dead, but had by the will of our Lord Jesu into another place; and men say that he shall come again'. Rather than viewing this as a form of reward for past heroic deeds, Kay interprets Arthur's resurrection as form of punishment for killing the babies born on May Day: 'When the babies died the Weaver had marked him down for a long unwinding doom. A cycle of war and expiation under many names, and in many worlds, that redress be made for the children and for love' (*WF*, *p*. 53). Kay has discussed the decision to do this in interview:

> To the best of my knowledge, no one else has ever inverted 180 degrees the idea of the Once and Future King, as I ultimately do with the notion that Arthur is not resting among the blessed, our savior and champion in time of need, because of his greatness and glory. Rather I see him as cursed to return in our time of need at the cost of his own pain and grief.[8]

Kay's Arthur remains a champion but he is flawed because of the choices he made as a young man. Arthur accepts his punishment and is prepared to die, as he always does, before the end of the confrontation. In a development of the legend, Kay's Arthur expresses his feelings of guilt and the acceptance of his curse: ''It cannot be so,' he said. 'I killed the children, Guinevere'' (*WF*, p.273). Kay expresses Arthur's guilt but he also finally allows him to break free of the curse laid upon him. During the final battle, Arthur is transformed from the 'Childslayer' to the saviour of a child when he catches

[6] Thomas Malory, *Le Mort d'Arthur*, Vol. I, Kindle edn. ([n.p.]: Amazon Media EU, [n.d.]), ch. XXVII, para.1
[7] Thomas Malory, *Le Mort d'Arthur*, Vol. II, Kindle edn. ([n.p.]: Amazon Media EU, [n.d.]), ch. VII.
[8] Thompson, 'Interview with Guy Gavriel Kay', http://www.brightweavings.com/ggkswords/thompson.htm [accessed 10 September 2013].

the falling Tabor: 'that is the symbolic expiation of the child slayer; he becomes the child saver at that moment'.[9] However, Arthur is only able to save Tabor, and earn his release, because Diarmuid takes his place in single-handed combat against Uathach, the Urgach commander of Maugrim's army:

> Diarmuid dan Ailell, with the last strength of his soul, […] did the final deed of his days. He rose up above his agony, with his left hand he clutched the hairy arm that held that black sword, and with his right, pulling himself forward, as toward a long-sought dream of overwhelming Light, he thrust his own bright blade into the urgach's face and out the back of its head, and he killed it in Andarien, just after sun had set (p. 324).

This scene is similar to the final battle scene in *Le Morte d'Arthur* where Arthur attacks Mordred:

> when Sir Mordred felt that he had his death wound he thrust himself with the might that he had up to the bur of King Arthur's spear. And right so he smote his father Arthur, with his sword holden in both his hands, on the side of his head, that the sword pierced the helmet and the brain-pan, and therewithal Sir Mordred fell stark dead to the earth; and the noble Arthur fell in a swoon to the earth.[10]

Malory describes the final confrontation between Mordred and Arthur as a fight founded on Arthur's desire for revenge rather than the act of love that Kay uses, though there are similarities between the two passages. This allusion is complicated by the connection between Arthur, Guinevere, Maugrim and Darien. In *Le Morte d'Arthur*, Arthur attacks and kills is illegitimate son and is mortally wounded; in *The Darkest Road* Darien kills his father, Maugrim, and himself. Whilst Arthur does not feature in the passage involving Darien and Maugrim, he still connected to that narrative through his relationship with Guinevere; Jennifer is Darien's mother so Guinevere is also his mother. Darien's death is also a factor in allowing Guinevere pass from Fionavar after the curse has been lifted. If Darien was still alive, she would be tied to Fionavar and would not be able to transcend with Arthur and Lancelot.

---

[9] Thompson, 'Interview with Guy Gavriel Kay', http://www.brightweavings.com/ggkswords/thompson.htm [accessed 10 September 2013].
[10] Malory, *Le Mort d'Arthur*, Vol. II, Kindle edition, ch. IV, para. 3.

Kay weaves other aspects of the Arthurian legend into his texts, such as the inclusion of Cavall, who appears in 'Culhwch and Olwen' in *The Mabinogion* as 'Cafall, Arthur's own dog'.[11] Arthur's ship, *Prydwen*, carries The Warrior, Prince Diarmuid, Loren Silvercloak and others to the spiralling island of Cader Sedat to destroy the Cauldron of Khath Meigol. Once the ship has been named so, Arthur announces his knowledge of Cader Sedat: 'we called it Caer Sidi once, and Caer Rigor, but it is the same place' (p. 271). However, here Kay is combining more than one legend. There is magical cauldron in 'Branwen Daughter of Llŷr' which can reanimate the dead, but Arthur does not feature in this legend, though Taliesin is one of the seven who escape from the battle in Ireland after the cauldron is destroyed. Prydwen is the name of Arthur's ship in 'Culhwch and Olwen' and he does sail in it in order to obtain a cauldron, but not one which will bring the dead back to life. Caer Sidi is the name of an otherworld fortress which is mentioned in 'The Spoils of Annwfn', a poem featured in *The Book of Taliesin.* In this poem, Arthur sails in Prydwen to Caer Sidi and only seven people return.[12] Kay quotes from this poem and attributes it to the shape-shifting andain Flidais, who was known as Taliesin on Earth: '*Thrice the fullness of* Prydwen *we went with Arthur*, / *Except seven, none returned from-*' (*DR*, p. 21). In both 'Culhwch and Olwen' and 'The Spoils of Annwfn' only seven return after the mission to obtain a cauldron and this suggests that these two legends have become combined. Kay's Arthur discusses his expedition to Caer Sidi with Paul before they leave for Cader Sedat where he seems regretful about the number who returned: 'Seven,' said Arthur softly. 'Only seven' (*WF*, p. 271). Kay continues to indicate the importance of the number seven by having that number of characters embark upon the quest to find the cause of the

[11] Gwyn Jones and Thomas Jones (intro. and trans. by),'Culhwch and Olwen' in *The Mabinogion* (London: J.M. Dent, 1966), pp. 95-137, p. 129.
[12] James MacKillop, *A Dictionary of Celtic Mythology* (Oxford: Oxford University Press, 2004), http://www.oxfordreference.com/view/10.1093/acref/9780198609674.001.0001/acref-9780198609674-e-3392?rskey=0cjEyj&result=1 [accessed 12 September 2013]

unnatural winter in Brennin, which, it transpires, is a cauldron: 'these seven were now to move through the shadows of space and time to try to unlock a door' (*WF*, p. 193). Combining elements of different myths demonstrates how it is almost impossible to definitively state which account is the original as parts of the legends from *The Mabinogion* have possibly been combined in *The Book of Taliesin* but it is more likely that they all were inspired by similar oral narratives as they draw upon the same characters.

The description of the powers of the Cauldron of Khath Meigol are drawn from *The Mabinogion*: 'the virtue of the cauldron is this: a man of thine slain to-day, cast him into the cauldron, and by tomorrow he will be as well as he was at the best, save that he will not have the power of speech.'[13]. The loss of speech depicted in 'Branwen Daughter of Llŷr' has been exaggerated by Kay into a total mindlessness: 'Paul saw the one who had been dead a moment ago walk stumblingly, with others helping him, to stand behind another man.' (p.335). The Welsh legend has the cauldron being used to revive soldiers after a battle but Kay instead has them magically powering a villainous wizard's spell. The incident with the albino boar in Leinanwood could also be an allusion to the boar Twrch Trwyth from Welsh legend. When, in 'Culhwch and Olwen', Arthur is hunting Twrch Trwyth he is accompanied by Cafall and Kay utilises this by having Cavall announce the beginning and the end of the battle against Galadan's wolves in Leinanwood. Several lesser known figures from the various Arthurian legends feature in *The Fionavar Tapestry*, such as Mabon, Tegid and Gereint. Whilst their names may have been drawn from sources such as *The Mabinogion* Kay's characters are not versions of these legendary characters, though they do display some

[13] Jones and Jones, 'Branwen Daughter of Llŷr' in *The Mabinogion*, pp. 25-40, p. 29.

similarities; Tegid is most notable in Kay's texts for his considerable size and this is drawn from *The Tales of Taliesin* where he is known as 'the giant of Pennllyn'.[14]

Kay not only utilises traditional texts, such as *The Mabinogion*, but he also alludes to texts which were inspired by these stories. Leyse of the Swan Mark's final journey from Fionavar alludes to Tennyson's 'The Lady of Shallot': 'As she drifted close to the northern bank of the Celyn she plucked one red flower of sylvain and one of silver to carry with her, as the music carried her and the river carried her to the sea' (*DR*, p. 277). This allusion is more pertinent as her journey came to be after she fell in love with Lancelot and was rejected by him because of his love for Guinevere. Her journey becomes part of the legends of Fionavar because she was 'the first of her people for past a thousand years to reach the world the Weaver had shaped for the Children of Light alone' (*DR*, p. 277). This is one example of the creation of new legends which Kay indicates throughout the trilogy.

Not only does Kay recount and retell traditional stories, his central characters create legends which will become part of the narrative of Fionavar. This emphasises the importance of the oral tradition of story-telling as these legends will be performed rather than written down:

> It would be the stuff of legend and of song if any generations came after them, to tell old stories and sing them. Sing the ride of Ivor, who rode to Celidon with the Dalrei behind him through a wild night and a day to meet the army of the Dark and to battle them on the Plain in the name of the Light (*WF*, p.311)

This illustrates the creation of new legends and alludes to the legends of Fionavar from during the first war against Maugrim which emphasises the cyclical nature of these stories. The actions of current heroes are compared to the legends of old and as time

[14] MacKillop, *A Dictionary of Celtic Mythology*, http://www.oxfordreference.com/view/10.1093/acref/9780198609674.001.0001/acref-9780198609674-e-3621?rskey=VjKL3w&result=1 [accessed 12 September 2013].

passes these stories blend and often become one legend which encompasses both stories. This hybridisation often occurs as characters accept traditional titles, such as Ivor becoming the first Aven, the chief of all the tribes, in a thousand years. One of the legends of the previous Aven involves a perilous ride through Daniloth in order to join the battle against the Dark and this is a motif which is repeated in the actions of Ivor. The repetition and duplication of legendary acts has already been discussed in the discussion of the Arthurian legends. There are many examples of the actions of the central characters developing into legends: '[t]hey will sing of [it] here as long as Brennin lasts, regardless of the end' (*ST*, p.222) but there is also a suggestion that the legends will exist beyond Fionavar. This is connected to Kay's use of the trope of departure into the unknown which is something that he uses often. Arthur, Lancelot and Guinevere leave together with Taleisin with no explanation as to where they are going or what will become of them. Apparently, it is enough that they get their happy ending. Paul does the opposite; he stays in Brennin with Jaelle. Leaving a character in Fionavar also suggests a continuation of the story after the book has finished; having all the five Canadians leave together would close the trilogy off with finality. Instead Kay has one die in self-sacrifice to the mother goddess; one leave Fionavar to travel to, presumably, some form of paradise; one to stay and continue as the hand of the thunder god and two to leave after their tasks are completed. But having two of them leave, and presumably tell their stories, transports the legends from Fionavar to Earth. But as Fionavar is the primary creation of the Weaver, what happens on Fionavar is reflected and echoed through all the other worlds. As Fionavar itself is mythical it is referenced in Kay's other texts, most notably in *Tigana*:

> the tale is sometimes told and sometimes believed that this world of ours […] is but one of many worlds the gods sent into Time. The others are said to be far off, scattered among the stars, invisible to us. [It is told] that some of us are born over and again into the various of these worlds until, at the last, if we have

> earned it by the manner of our lives, we are born a final time into Finavir or Finvair which is the nearest of all worlds to where the true gods dwell.[15]

Tigana was Kay's next book after *The Fionavar Tapestry* and refers to Fionavar more often than his subsequent texts. In the three books that follow *The Fionavar Tapestry*, not only is Fionavar explicitly mentioned but this world has become part of the myths and folktales of the worlds in which these novels are set. Therefore, Kay is not only creating myths *in* Fionavar; he is creating myths *of* Fionavar in other worlds and texts.

In *The Fionavar Tapestry* Kay uses the characters from Arthurian legend to add depth to his narrative but rather than simply including them he adapts and modernises them. Kay's versions of Arthur and Guinevere are more complex than the characters from the legends and this is due to a contemporary interest in psychology. The ways in which Kay combines legends from different sources and includes some of the lesser known figures is an extension of the ways legends develop over time. Instead of simply using legends within his fantasy narrative, Kay creates legends both in Fionavar and beyond it. The five Canadian characters become figures in the mythology and legends of Fionavar; they achieve a legendary status which was not available to them on Earth. However, Kimberley and Dave are shown to desire a return to the normality of their lives, as they arrange a date once they have returned to Earth. This suggests that the two characters who return to their former lives have remained more connected to Earth than the others, even though they have both experienced a significant change in their personalities. Kay has the Seer of Brennin and Ceinwen's lover return to Toronto to resume their lives and this extends the reach of the legends they have become part of back to Earth. This is perhaps the way the stories from the primary world are transmitted to the other planets; through the return of heroes.

[15] Guy Gavriel Kay, *Tigana* (London and New York: Earthlight, 2002), pp. 432-433

Chapter Three

'The Morphology of Fionavar: Applying Propp's 'Functions of Dramatis Personae' to Guy Gavriel Kay's Fantasy Trilogy'

This chapter will demonstrate the structural connections between contemporary fantasy fiction and traditional story telling styles by mapping Vladimir Propp's 'Functions of Dramatis Personae' on to *The Fionavar Tapestry*. However, during this process the limitations of Propp's theories will also be used to show the development of fantasy literature from its basis in myth and legend to a vital contemporary literary genre. Propp's work is concerned with traditional folktales from a small but distinct geographic area. As these stories would have traditionally been told to an audience, rather than written down, the number of characters introduced will be fairly small. Fantasy, particularly high fantasy such as *The Fionavar Tapestry*, has a much larger cast of characters and this results in a more complex narrative of stories within the overreaching narrative: 'Often these functions are doubled or tripled, a rhetorical device that emphasizes their status as parts of a pattern, a story, rather than mimetic renderings of real human beings and lives. The pattern they make is usually a quest'.[1] Because of this Propp's functions can either be applied to the narrative as a whole or they can be mapped on to the individual narratives that comprise the story. Applying Propp's functions to the separate narratives, rather than the text as a whole, you can see the ways in which the concept of 'hero' or 'villain' are fluid; transferring between characters depending on the situation that has arisen in the story. This chapter will apply Propp's 'Functions of Dramatis Personae' to the separate narrative threads of the main

[1] Brian Attebury, *Strategies of Fantasy* (Bloomington and Indianapolis: Indiana University Press, 1992), p. 25.

characters, using the whole trilogy as a blue-print for this. Whilst you can apply all of Propp's thirty-one functions to Kay's trilogy, and indeed to many fantasy texts, this chapter will only demonstrate the structural connections by applying a selection of the functions, examining in detail the functions concerned with absentation and using Propp's definitions of 'hero' and 'villain' to show how the fantasy texts have developed these within a larger narrative.

The primary function, as defined by Propp, is 'One of the Members of a Family Leaves Home'.[2] This function marks the start of the narrative and is applicable to both the beginning of Kay's trilogy as a whole, as well as defining the start of the individual quests within the trilogy. Kay's fantasy work is a complex narrative containing several distinct threads concerning varying characters and locating Propp's primary function within the texts enables the reader to separate these plots within the larger narrative:

> Propp, for his part, tried to find constraints that, rooted in the structure of the tale as genre, predetermine the order of the functions occurring in any tale. Such constraints would allow readers to correlate acts with functions in more than just an ad hoc way [3]

Kay also alters the meaning of this function by having the central characters leave home at the beginning of the trilogy, rather than the more traditional examples of parents leaving which is cited by Propp. Rather than this being one person, Kay removes five members of five different families, joined together through friendship, from the familiar environs of the University of Toronto and magically transports them to Fionavar. Yet to further complicate this absentation one of the five, Dave Martyniuk, separates himself from the group during the crossing and becomes absent within this absentation. This double absentation emphasises Dave's distance from the group and introduces him to

[2] Vladimir Propp, *Morphology of the Folktale*, 2nd edn., trans. by Laurence Scott, ed. by Louis A. Wagner (Austin: University of Texas Press, 1998), Kindle edition.
[3] David Herman, 'Scripts, Sequences, and Stories: Elements of a Postclassical Narratology', *PMLA*, 112.5 (1997), 1046-1059, p. 1049.

the reader as a character who is slow to trust people and nervous in his friendships due to his reluctance to rely on others. However, it can be argued that Loren Silvercloak's departure from Fionavar to collect 'the Five' from Toronto is in itself an application of Propp's initial function as it marks the beginning of the narrative.

Kay then proceeds to use this function in order to establish the start of the separate journeys or quests that the five central characters embark upon. Dave has already become absent within the narrative and his isolation continues as he is not reunited with the others until the end of the third part of *The Summer Tree*. After a few diversionary chapters where the Canadian characters become accustomed to the kingdom of Brennin and the reader is introduced to the other native characters, a series of departures initiates the individual journeys that these five will embark upon. Kimberley leaves Paras Derval to travel to the cottage of the aging seer, Ysanne, and from there she embarks on a journey which will establish her role within the texts. Later Paul also leaves the city, accompanied by the aging King and his chancellor, to sacrifice himself to Mörnir of the Thunder by hanging from the Summer Tree of the book's title. Jennifer's departure is less dramatic, though it does result in the most traumatic journey. The trauma of what happens to Jennifer is highlighted by the perfection and joy of the gathering up until the moment she is captured.

This function is distinct from the later one 'The Hero Leaves Home' as at this point in the narrative the character in question has not yet assumed the role of hero.[4] Arguably, Jennifer never takes that title and remains a character to which things happen rather than a hero in any traditional sense of the word. She does however retain free will and is able to deliver the child of Rakoth Maugrim rather than merely being a pawn in the narratives of the others. The first of Propp's functions can also be applied to

[4] Propp, *Morphology of the Folktale*, Function XI.

Darien's narrative; he is the child of Jennifer and Maugrim. Darien's beloved elder adoptive brother, Finn, leaves home to join The Wild Hunt mid-way through *The Wandering Fire* and this, coupled with his super-(in)human parentage, leaves him confused and alone. It also marks the beginning of Darien's journey which also mostly follows the map established by Propp.

Propp's second function ('An Interdiction is Addressed to the Hero') and his third (The Interdiction is Violated) 'form a paired element'.[5] Kay uses much less direct forms of interdiction, supplying the characters with the required information and allowing them to form their own opinions and act accordingly. This illustrates the importance of free-will in the texts, and gives the impression of having characters forge their own paths. However, defining which of the many characters is the 'hero' is more difficult in fantasy literature as it can, and often does, include a much larger cast than traditional story forms. The interdiction can take the form of a command, or be offered as 'a request or bit of advice' and Kay uses both of these forms in his narrative.[6] The interdiction addressed to Paul does not occupy either of these definitions. He is never directly asked to act as the aging king's surrogate but, arguably, it is implied during his late night ta'bael game with Ailell. He is subsequently told about the significance of the Tree by Coll and this coupled with his troubled mental state after the death of his girlfriend, results in Paul taking Ailell's place on the tree. Propp states that 'the second half [of the paired element] can sometimes exist without the first'[7] but in Paul's case the first part exists without the second. Paul is never forbidden from or asked not to become Ailell's surrogate but the reaction of Silvercloak, that Paul 'cannot possibly understand what he is doing' (*ST*, p.220), suggests that the implicit interdiction has indeed been

[5] Propp, *Morphology of the Folktale*, Function III, para. 1.
[6] Propp, *Morphology of the Folktale*, Function II, para. 1.
[7] Propp, *Morphology of the Folktale*, Function III, para. 1.

violated. Yet Kay complicates this further by including a more literal application of Propp's theories in the form the exiled prince Aileron. Aileron offered to take his father's place on the tree but was refused: 'The High King must consent to his surrogate, and when he refused, the Prince cursed him, which is treason, and was exiled' (p. 94). Ailell himself refuses to go to the Tree, though his position as king would traditionally demand it. Only Paul's offer is accepted, after he has been renamed by the king as Pwyll.

Function III also introduces the 'villain' to the text: 'At this point a new personage, who can be termed the *villain*, enters the tale. His role is to disturb the peace of a happy family, to cause some form of misfortune, or harm'.[8] During the course of *The Fionavar Tapestry*, several different characters occupy the role of villain, though they are always agents of the larger evil, Rakoth Maugrim. For the greater part of the text Maugrim remains distant from the action and uses his underlings to perform tasks that he requires doing. Maugrim is a figure of deep shadow, from outside the Weaver's loom, 'Rakoth, whom the stones bind, is outside the Tapestry. There is no thread with his name upon it' and it seems that he is waging war on the whole planet, and therefore all planets, rather than being focussed on a particular character (p. 214). This fundamentally changes the structure of the hero/ villain relationship. Maugrim does not want to kill the High King of Brennin in revenge for his imprisonment; he wants to grind all the people of Fionavar under his heel. This makes all people, human or not, his enemy and therefore potential heroes. As the narrative demonstrates this enables often minor characters to assume the mantle of hero for a short period. The idea of an interdiction being violated is most obvious in the breaking of the magical ward stones that guard Maugrim's imprisonment. Brendel of the lios alfar suggests that Brennin do

[8] Propp, *Morphology of the Folktale*, Function III, para. 2.

not guard theirs as diligently as they should and later Maugrim is able to escape. Yet it is not until much later in the narrative that the reader establishes that it is the Dwarves who have violated the oath they gave to guard the ward stones. The reader is aware that the guard has slipped but the reveal is delayed in order create confusion in the reader which matches the confusion experienced by the characters. Kay follows the order for the introduction of the hero and the villain as laid down by Propp: the villain is established first, and then the hero follows in response. Kay uses the prologue to introduce Rakoth Maugrim, the ultimate villain of the trilogy, and the heroes arrive later. This is repeated after Maugrim escapes his bonds. Until his 'hand is clawing the sky', none of the Five Canadian characters, or any of the indigenous ones, have become heroes. They become heroes because there is a villain who must be defeated.

The next several functions are compressed and disrupted by Kay as they shift from the order established by Propp. Functions VI through to VIII can all be found in the actions of Metran. By the end of *The Summer Tree*, the reader is aware that Metran is a traitor to his king and has been working for Maugrim; we are informed of this during his conversation with Galadan after Jennifer's abduction: 'No longer was he the shuffling old man she'd seen that first night or watched as he cowered from Jaelle in the Great Hall. Metran stood straight and tall, his eyes bright with malice' (p. 184). Therefore it is obvious to any reader that Metran has been spying on his ageing king and relaying the information to his true lord, Maugrim. These actions are defined by Propp as function 'IV: The villain makes an attempt at reconnaissance'. However, Metran's actions are not just an 'attempt at reconnaissance'; he has been entirely convincing in his disguise as an aged wizard. The effectiveness of Metran's deception blurs this function into the next one 'V: The villain receives information' all of which is dependent on his disguise, thus combining functions 'VI: The villain attempts to

deceive his victim in order to take possession of him or his belongings' and 'VII: The victim submits to deception and thereby unwittingly helps his enemy'. These functions are all present in the short scenes that involve Metran, though the reader is not made aware of the deception straight away, much as the leaders of Brennin and the other mages are oblivious to his deception until Jennifer has been taken and Metran has left for Cader Sedat. Yet, this is not the first instance of an agent of Maugrim spying, as Silvercloak and Sören are followed to Earth when they leave to collect 'The Five'. In the complex weaving of narratives Kay is able to alter the order in which the functions appear, thus disrupting the familiar framework of traditional story telling. Maugrim's forced entry in to the mind of Jennifer is also a form of this function which Kay has updated from verbal questioning to psychological abuse. The way in which Maugrim is able to know everything that Jennifer knows, and even things she is not yet aware of, demonstrates that Kay is also able to combine Propp's functions as this action could be defined as function 'V: The villain receives information'.

Function VIII, 'The villain causes harm or injury to a member of a family' is a function that can be applied at various stages of Kay's narrative. Propp highlights this function as having a pivotal point in the narrative:

> This function is exceptionally important, since by means of it the actual movement of the tale is created. Absentation, the violation of an interdiction, delivery, the success of a deceit, all prepare the way for this function, create its possibility of occurrence, or simply facilitate its happening.[9]

Propp then lists the different ways this function can present itself and many of these occur in Kay's trilogy:

(1) 'The villain abducts a person' - Jennifer's abduction by Galadan. Jennifer's abduction and rape is undeniably a pivotal moment in the trilogy; without it the battle at

[9] Propp, *Morphology of the Folktale*, Function VIII, para. 1.

the end of the trilogy would have a very different outcome. Maugrim is aware that the child he fathers will bring about his downfall, thus he orders Blöd to kill her.

(2) 'The villain seizes or takes away a magical agent' – Metran and the Cauldron of Khath Meigol and the book of Nilsom. Whilst Metran does not 'seize or take away' the Cauldron of Khath Meigol, he does prohibit it being discovered by others. The book of Nilsom is a text written by an earlier First Mage of Brennin, who was instrumental in the corruption of the King at that time, and this magical text instructs Metran how to use the Cauldron to channel the life power of many others. Silvercloak has read this book, but the other mage in Brennin, Teyrnon, has not which suggests that this text is hidden or forbidden in some way. As Metran has this book, which allows him to shape the death rain which falling over Eridu, it can said that he has seized this text in order to prevent others using it. Silvercloak destroys the Cauldron and then burns the book, thus removing their magical threat.

(3) 'The villain pillages or spoils crops' – drought/ winter/ poison rain. Metran uses the Cauldron to create the brutal winter that lasts until Midsummer when the goddess Dana intervenes after receiving a sacrifice. After that spell has been broken, he shapes the death rain which falls over the mountainous country of Eridu. This death rain kills the entire population of Eridu in such a way that prevents other people from burying the bodies lest they become infected too. However, the Paraiko are immune from this magical poison and Kimberley is able to charge them with disposing of the bodies thus drawing them out of their self-imposed exile.

(6) 'The villain causes bodily injury' – Matt's death. There are several instances of the villain causing bodily injury and of this being a pivotal moment in the narrative, but we shall remain with the actions of the treacherous mage. Metran causes Matt Sören's death

and, whilst he is brought back to life by Lancelot, the link between him and Loren Silvercloak as mage and source is irreversibly broken. However, this enables Sören to return to Calor Diman and reclaim the throne of the Kingdom of the Dwarves. This in turn brings the armies of the Dwarves back over to the Light.

(7) 'The villain causes a sudden disappearance'. The most notable disappearance connected to Metran is his own, as his departure from Paras Derval marks the discovery of his treachery. This disappearance is linked to his own reappearance in the narrative as a villain and this is accompanied by a change in his physical appearance. Disappearance and reappearance are linked here and Metran's disappearance and reappearance at Cader Sedat also brings about the reappearance of Lancelot du Lac into the legendary love-triangle of Arthur and Guinevere. Whilst Lancelot had not appeared in the trilogy until this point, the inclusion of Arthur and Guinevere more than suggests his immanent arrival.

The remaining three specific points chosen here to be applied to *The Fionavar Trilogy* are most readily applied to Rakoth Maugrim as over-villain rather than to any of his minions: (13) 'The villain orders a murder to be committed'; (15) The villain imprisons or detains someone; and (19) 'The villain declares war'. As previously mentioned Maugrim orders Blöd to kill Jennifer after he has raped her and this occurs after she has been imprisoned in Starkadh. Whilst Maugrim does not officially declare war, with heralds and such, his intentions are well known to the forces of the Light when he breaks free of his bonds under Rangat. What the forces of the Light are not aware of is that he has been preparing for his escape for a number of years and is therefore ready for pitched battle much faster than they had anticipated. Only Kimberley's warning at the very end of *The Summer Tree* prevents Aileron from marching on Starkadh with disastrous results.

Function IX, 'Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or is dispatched' is of particular interest in the study of fantasy literature as it defines the different types of hero. These are given by Propp as 'seeker-hero' and 'victim-hero' and the structure of the narrative depends to a large extent on which kind of hero is present.[10] Both seeker-heroes and victim-heroes can be found in *The Fionavar Tapestry.* Seeker-heroes respond to a request for help: '[a] call for help is given, with the resultant dispatch of the hero' or they are allowed to leave in order to proceed with their quest 'the hero is allowed to depart from home – the initiative for departure often comes from the hero'.[11] Propp takes this further by stating that '[t]he departures of seeker-heroes and victim-heroes are also different. The departures of the former group have search as their goal, while those of the latter mark the beginning of a journey without searches'.[12] Once the different types of heroes have been established, the next two functions are concerned with the hero's subsequent actions, though Function X 'The seeker agrees to or decides upon a counteraction' is specifically concerned with seeker-heroes and not victim-heroes. Because of the close relationship between functions IX, X and XI ('The hero leaves home') they will be discussed together.

Whilst there are many characters who adopt the role of hero in *The Fionavar Tapestry*, the one who most closely embodies the idea of a seeker-hero is Kimberley Ford, the Seer of Brennin. Throughout the trilogy, it is Kimberley who embarks on quests to find specific people, such as King Arthur, or certain magical objects, such as the Cauldron of Khath Meigol. Whilst she does not physically journey to Cader Sedat, it is Kimberley who travels with her mind in order to locate the cause of the unnatural

[10] Propp, *Morphology of the Folktale*, Function IX.
[11] Propp, *Morphology of the Folktale*, Function IX.
[12] Propp, *Morphology of the Folktale*, Function XI.

winter. Without her efforts and the power of her mind, the male characters, who do subsequently sail to Cader Sedat, would not know that the Cauldron is the cause. Kay is arguably altering gender roles by having a young woman as his most obvious hero and Kimberley accepts this position of authority within the texts, as the powerful male characters defer to her: 'Seer of Brennin, […] we are gathered to do your bidding'.[13] This deferral of power comes from the preeminent shaman of the Dalrei and extends to three monarchs, including the legendary King Arthur, and two mages; all men who accept the appropriateness of Kimberley leading this endeavour. The only other woman present is Jaelle, the high priestess of Dana, who is consistently side-lined in the trilogy as she represents a power which the male characters, and arguably the male author, do not fully understand.

Kimberley also embarks on a physical journey which combines all the elements of a seeker-heroes quest when she leaves Brennin to rescue the last of the Paraiko in Khath Meigol in *The Darkest Road*. Her quest to save the mythical Paraiko begins in *The Wandering Fire* when Kimberley became aware of Ruana's presence while she is endeavouring to find the cause of the winter; Ruana's chanting guides her back from the 'unplace' into which she had travelled (p. 197). In *The Darkest Road*, Kimberley then travels to Khath Meigol to rescue the besieged Paraiko and draw them back into the world: 'I do know that I have come not only to set you free, *but to bring you down, by the power I bear, to war against Rakoth Maugrim*' (p. 69). Therefore, by embarking upon this quest Kimberley is responding to 'a call for help' and she is 'allowed to depart' immediately. Propp defines another aspect of the seeker-hero's departure '[m]isfortune is announced' and Kimberley's quest to Khath Meigol also includes this

[13] Guy Gavriel Kay, *The Wandering Fire* (Hammersmith: Voyager, 2006), p. 193. All further references will be given in the body of the text.

as she fundamentally alters the Paraiko and their mythology by calling them into battle.[14]

In contrast to the seeker-hero, victim-heroes have actions forced upon them rather than initiating the action: 'the banished hero is transported away from home'; or 'the hero condemned to death is secretly freed'.[15] Kay chooses to have a young woman, Jennifer, in the role of victim-hero, and he effectively contrasts her passive character with the dynamic Kimberley. Jennifer, whilst she is never 'banished', is abducted and taken to Starkadh and after she has been raped by Maugrim she is 'condemned to death' and then freed by Kimberley. However, Jennifer is not the only victim hero in *The Fionavar Tapestry*. Due to the multi-faceted nature of fantasy literature, many different characters can occupy the role of victim-hero; Finn, Darien's beloved brother is taken by The Wild Hunt to ride Iselen: '*A child before them all*' and this means that he not only leaves the home he had with his family, but that he leaves the realm of the living (*WF*, p. 152). Yet after the final battle, when Galadan calls The Wild Hunt, Finn is 'freed' by Leila calling him from the temple in Paras Derval. Though he dies when he falls from Iselen, his soul is freed to journey to the Weaver's side as the mythology of Fionavar dictates. Kevin combines aspects of both seeker- and victim-hero; he departs to sacrifice himself in Dun Maura under his own initiative though it is not in response to a call for help in a conventional sense. Kevin's sacrifice becomes part of an ancient ritual of death and rebirth and for that he is mourned: 'There was a murmur surging toward a roar. Awe and disbelief. The beginnings of desperate joy. The priestesses were wailing in their grief and ecstasy' (*WF*, p. 241). The ritualised lament for Liadon establishes Kevin as a victim-hero as Propp includes 'a lament is sung' under the

[14] Propp, *Morphology of the Folktale*, Function IX.
[15] Propp, *Morphology of the Folktale*, Function IX.

definition of a victim-hero. However, Kay adapts this by applying it to sacrifice rather than to murder as specified by Propp.

Propp's functions then proceed through the stages of the hero's quest until they reach what he describes as the 'peak function'; Function XIX – 'the initial misfortune or lack is liquidated'.[16] Because there are so many narrative strands within *The Fionavar Tapestry* each separate interaction which follows Propp's functions will end with 'the initial misfortune' being resolved. So for every heroic quest there is a villain who is defeated or a magical object which is located. Therefore by the end of the trilogy all the loose threads are tied off and, in keeping with the fantasy tradition, the forces of the Light are victorious though not without loss. Most obviously this function applies to Darien's death and the killing of Rakoth Maugrim, as Maugrim is the instigator of all the misfortune in the novels. Darien, Maugrim's son by Jennifer, has become a seeker-hero during *The Darkest Road* as he was searching for the place in which he belonged. This adds another dimension to the narrative as it suggests a psychological desire to find his family and this is not something which would be included in traditional story narratives. Darien's quest leads him to Starkadh, to his father, who Darien had hoped would accept him and the gifts he brought: 'He was a worthy son, an ally. Even an equal, perhaps. Bringing more than a Dwarvish dagger as a gift. He was bringing *himself*' (p. 359). However, upon being mentally assaulted by Maugrim and realising that he had love in heart for some of the people dying on the battlefield, Darien chooses the Light and throws himself on the magical dagger, Lökdal, that is held by his father. This sacrifice results in Maugrim's death as Darien's existence is the only thing which makes Maugrim vulnerable: '*A child of my seed binds me into time! It puts my name in the Tapestry, and I can die!*' (p. 365). Upon Maugrim's demise the forces of the Light

[16] Propp, Morphology of the Folktale, Function XIX.

are victorious but the narrative is not over yet. Function XIX can also be applied to both Galadan and the Wild Hunt and these threads are bound together. Galadan desires the total annihilation of Fionavar and the Wild Hunt are the means to this end. However his plan is thwarted when Finn is thrown from Iselen and Ruana comes to bind the Wild Hunt again. Galadan is offered forgiveness and leaves with his father Cernan thus liquidating the initial misfortune in Galadan's narrative which started over one thousand years prior to its resolution.

Fantasy novels, such as *The Fionavar Tapestry*, are comprised of many, interconnected yet distinct, narratives which closely resemble the narrative structure of the folktales studied by Propp. By plotting Propp's 'Functions of Dramatis Personae' onto Kay's trilogy the structural similarities between the genres of folktale and fantasy literature become apparent. This further demonstrates the connections between these genres and shows that fantasy literature has developed from traditional story-telling in the style of its construction.

Conclusion

As established in the introduction, this study aimed to demonstrate the thematic connections between myth and fantasy by showing how Kay uses myth in the construction of his fantasy landscape. Whilst Kay has been inspired by Norse and Celtic mythology, his works also include a notable Christian influence which has been ignored by other critics. Kay uses a wide variety of mythical sources, only a few of which have been discussed, and this is demonstrated by the complexity of the narrative. *The Fionavar Tapestry* weaves Celtic, Greek, Norse and Christian mythology into its narrative framework which gives depth to the society of Fionavar. The inter-connected nature of myth is demonstrated by the way an allusion to one particular myth can also be a depiction of several other myths from a variety of cultures. It can be argued that Kay uses myth and legend as form of narrative shortcut; by utilising well-established narrative forms he is able to dispense with large descriptive passages. Little has been mentioned of the other myths and legends of Fionavar and how they can be mapped on to existing stories; such as those involving The Wild Hunt, Amairgen and Lisen, the corruption of the white swans by Galadan, the inclusion of the dragon and the flying unicorn, Imraith Nimphais. Many of these figures and mythical creatures feature in established myths and legends but their inclusion in Kay's trilogy has been explored.

Kay's use of the Arthurian legends is unusual as he subverts the general understanding of the idea that Arthur is the once and future king. Instead of Arthur being rewarded for his heroic deeds, he is punished for having the children killed. Arthur is only freed from this curse by the actions of Diarmuid, who takes his place in single combat. This relinquishing of responsibility enables Arthur to change from the Childslayer to a saviour of one particular child. Without Diarmuid's sacrifice, a demonstration of his free-will, Arthur would not have been free to leave Fionavar. Kay does use the well-known love triangle of

Arthur, Guinevere and Lancelot but this is not the focus of his adaptation of the legend. There is no illicit contact between Guinevere and Lancelot though their attraction and affection is acknowledged. The contemporary Canadian characters are shown to demonstrate free will and this alters the mythical and legendary structure of Fionavar. Jennifer's influence over Guinevere is what, perhaps, prohibits her from acting on her feelings for Lancelot as her Catholic faith is of great importance to Jennifer. Kimberley's refusal to bind the Dragon of Calor Diman and call it war is connected to Arthur gaining his freedom too. Kimberley's actions force Tabor to face Maugrim's dragon and it is Tabor whom Arthur catches, thus saving his life. However there are many depictions of King Arthur in the texts examined here which would merit further study, as well as those which are included in other sources. A greater discussion on the importance of names and what can be inferred from them, whether they are legendary characters or not could also field some interesting results.

Whilst the similarities between fantasy and myth or legend are obvious to most readers, it is the complexity of the narratives which have enabled fantasy to develop into a distinct genre. *The Fionavar Tapestry* weaves together several different narrative strands into a complex whole. The application of Propp's theories demonstrates the structural similarities between fantasy and folktale, and these can be extended to myth and legend as folktale is a form of these modes of story-telling. However, as fantasy has a much larger cast of characters the functions Propp defines can be applied to many different characters at different points in the text. The character occupying the role of hero in Kay's texts shifts depending on the skill set required to conquer the challenge faced at that juncture. Due to the length allowed for this work, not all of Propp's functions could be discussed in much detail but that is something which could be addressed in subsequent studies.

Due to the length and complexity of *The Fionavar Tapestry* and the word limit allowed for this dissertation, there are many aspects which could have been explored but

unfortunately have had to be ignored. There is much potential in a more thorough investigation of the differences between the genders as depicted by Kay. Another possibility for analysis could be the non-sexual, but deeply intimate, relationships between characters such as Silvercloak and Matt Sören; Finn and Leila; and Tabor and Imraith Nimphais. Both of these relationships include death and a shift in power.

This study has attempted to offer an engaging and informative analysis of Kay's use of myth and legend in his fantasy trilogy by examining some of the sources utilised there. By doing so, it has perhaps demonstrated one reason for the enormous popularity of the genre and its lasting appeal.

BIBLIOGRAPHY

PRIMARY TEXTS

Bellows, Henry Adams, (trans. by), *The Poetic Edda*, http://www.sacred-texts.com/neu/poe/index.htm [accessed 10 August 2013]

Graves, Robert, *The Greek Myths: Complete Edition* (London: Penguin, 1992)

Guerber, H. A., *The Myths of Greece and Rome* (New York: Dover Publications, 1993)

Jones, Gwyn and Thomas Jones (intro. and trans. by), *The Mabinogion* (London: J.M. Dent, 1966)

Kay, Guy Gavriel, *A Song for Arbonne* (London and New York: Earthlight, 2002)

Kay, Guy Gavriel, *The Darkest Road* (Hammersmith: Voyager, 2006)

Kay, Guy Gavriel, *The Lions of Al-Rassan* (London and New York: Earthlight, 2002)

Kay, Guy Gavriel, *The Summer Tree* (Hammersmith: Voyager, 2006)

Kay, Guy Gavriel, *The Wandering Fire* (Hammersmith: Voyager, 2006)

Kay, Guy Gavriel, *Tigana* (London and New York: Earthlight, 2002)

Kerven, Rosalind, *Arthurian Legends: Retold from Medieval Texts with Extended Notes* (London: National Trust Books, 2011)

Malory, Thomas, *Le Mort d'Arthur*, Vol. I, ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition

Malory, Thomas, *Le Mort d'Arthur*, Vol. II, ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition

Monmouth, Geoffrey of, *The History of the Kings of Britain*, intro. by J.A. Giles ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition

Parry-Jones, D., *Welsh Legends and Fairy Lore* (London: B.T. Batsford Ltd., 1953)

Sturluson, Snorri, *The Younger Edda: Also Called Snorre's Edda or The Prose Edda*, trans. by Rasmus Björn Anderson, ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition

Tennyson, Alfred Lord, 'The Lady of Shalott' in *Victorian Poetry: An Annotated Anthology*, ed. Francis O'Gorman (Malden, MA and Oxford: Blackwell, 2004), pp. 71-76

www.bible.com [accessed 17 August 2013]

SECONDARY TEXTS

Apter, T.E., *Fantasy Literature* (London and Basingstoke: Macmillan Press, 1982)

Armitt, Lucie, *Fantasy Fiction: An Introduction* (London and New York: Continuum, 2005)

Attebury, Brian, *The Fantasy Tradition in American Literature: From Irving to Le Guin* (Bloomington: Indiana University Press, 1980)

Attebery, Brian, *Strategies of Fantasy* (Bloomington and Indianapolis: Indiana University Press, 1992)

Auden, Sandy, 'A Question of Character: An Interview with Guy Gavriel Kay', *SF Site Interview* (2005), http://www.sfsite.com/04b/sagk198.htm [accessed 15 May 2013]

Baldick, Chris, *Oxford Dictionary of Literary Terms*, 3rd edn. (Oxford: Oxford University Press, 2008)

Beavis, Mary Ann and Michael J. Gilmour (eds.), *Dictionary of the Bible and Western Culture* (Sheffield: Sheffield Phoenix, 2012)

Beer, Gillian, 'Representing Women: Re-presenting the Past', in *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*, ed. Catherine Belsey and Jane Moore (Basingstoke: Palgrave Macmillan, 1997), pp.77-90

Belsey, Catherine and Jane Moore (eds.), *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism* (Basingstoke: Palgrave Macmillan, 1997)

Benstock, Shari, Suzanne Ferriss and Susanne Woods, *A Handbook of Literary Feminisms* (Oxford: Oxford University Press, 2002)

Birch, Dinah (ed.), *The Oxford Companion to English Literature*, 7th edn. (Oxford: Oxford University Press, 2009)

Bloom, Harold, '*Clinamen*: Towards a Theory of Fantasy', in *Bridges to Fantasy*, ed. George E. Slusser and Eric S. Rabkin (Carbondale and Edwardsville: Southern Illinois University Press, 1982), pp.1-20

Bringhurst, Robert, 'The Meaning of Mythology' in Robert Bringhurst, *Everywhere Being is Dancing* (Berkeley, CA: Counterpoint, 2008), pp.63-72

Clayton, David, 'On Realistic and Fantastic Discourse', in *Bridges to Fantasy*, ed. George E. Slusser and Eric S. Rabkin (eds.) (Carbondale and Edwardsville: Southern Illinois University Press, 1982), pp. 59-77

Collins, Robert A., 'Fantasy and "Forestructures": The Effect of Philosophical Climate Upon Perceptions of the Fantastic', in *Bridges to Fantasy*, ed. George E. Slusser and Eric S. Rabkin (Carbondale and Edwardsville: Southern Illinois University Press, 1982), pp.108-120

Corcoran, John X.W.P., 'Celtic Mythology', in *Larousse Encyclopedia of Mythology*, Felix Guirand (ed.), trans. by Richard Aldington and Delano Ames (London: Batchworth Press, 1959)

Cornwell, Neil, *The Literary Fantastic: From Gothic to Postmodernism* (Hemel Hempstead: Harvester Wheatsheaf, 1990)

Cotterell, Arthur, *Oxford Dictionary of World Mythology* (Oxford: Oxford University Press, 1997)

Coupe, Laurence, *Myth*, 2nd edn. (London and New York: Routledge, 2009)

Creed, Barbara, *The Monstrous Feminine: Film, Feminism, Psychoanalysis* (London and New York: Routledge, 1993)

Cunningham, Adrian (ed.), *The Theory of Myth: Six Studies* (London: Sheed and Ward, 1973)

Davidson, H.R. Ellis, *Gods and Myths of Northern Europe* (Harmondsworth: Penguin, 1964)

Davidson, Hilda Ellis, *The Lost Beliefs of Northern Europe* (London: Routledge, 1993)

Doherty, John J., 'The High Fantasies of Lawhead and Kay', *Brightweavings: The Worlds of Guy Gavriel Kay*, http://www.brightweavings.com/scholarship/doherty.htm [accessed 22 May 2013]

Doniger, Wendy, 'Claude Lévi-Strauss's Theoretical and Actual Approaches to Myth', in *The Cambridge Companion to Lévi-Strauss* ed. Boris Wiseman (Cambridge: Cambridge University Press, 2010), pp.196-216

Dundes, Alan, 'Binary Opposition in Myth; The Propp/ Lévi-Strauss Debate in Retrospect, *Western Folklore*, 56.1 (1997), 39-50

Edward, James and Farah Mendlesohn (eds.), *The Cambridge Companion to Fantasy Literature*, (Cambridge: Cambridge University Press, 2012)

Eliade, Mircea, *Essential Sacred Writings From Around the World* (New York: Harper & Row, 1977)

Eliade, Mircea, *Myth and Reality*, trans. by William R. Trusk (New York: Harper and row, 1963)

Frazer, James George, *The Golden Bough*, Vol. I ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition

Frazer, James George, *The Golden Bough*, Vol. II ([n.p.]: Amazon Media EU, [n.d.]), Kindle edition

Frye, Northrop, *Anatomy of Criticism: Four Essays* (Princeton, NJ: Princeton University Press, 1957)

Gamble, Nikki and Sally Yates, *Exploring Children's Literature*, 2nd edn. (London: Sage Publications, 2008)

Gilbert, Sandra M. and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 2nd edn. (New Haven and London: Yale University Press, 2000)

Goodman, Lizbeth (ed.), *Literature and Gender* (London: Routledge, 1996)

Graves, Robert, *The White Goddess*, ed. by Grevel Lindop (London: Faber & Faber, 1999)

Gray, William, *Fantasy, Myth and the Measure of Truth: Tales of Pullman, Lewis, Tolkien, MacDonald and Hoffmann* (Basingstoke: Palgrave Macmillan, 2009)

Herman, David, 'Scripts, Sequences, and Stories: Elements of a Postclassical Narratology', *PMLA*, 112.5 (1997), 1046-1059

Hibbert, Christopher, *The Search for King Arthur* (London: Cassell, 1970)

Hopkins, Dee, '"When we explore the past we are always inventing": An interview with Guy Gavriel Kay', *EditorialEyes Book Blog* (16 April 2013), http://editorialeyes.wordpress.com/2013/04/16/interview-with-guy-gavriel-kay/ [accessed 15 May 2013]

Horner, Avril and Angela Keane (eds.), *Body Matters: Feminism, Textuality, Corporeality* (Manchester and New York: Manchester University Press, 2000)

Hromic, Alma A., 'A Conversation with Guy Gavriel Kay' http://www.sfsite.com/03a/ggk171.htm [accessed 22 May 2013]

http://www.blueletterbible.org/lang/lexicon/lexicon.cfm?strongs=G27 [accessed 17 September 2013]

http://en.wikipedia.org/wiki/The_Fionavar_Tapestry [accessed 15 May 2013]

http://norse-mythology.org/ [accessed 17 June 2013]

http://tolkiengateway.net/wiki/Guy_Gavriel_Kay [accessed 15 May 2013]

Hunt, Peter and Millicent Lenz, *Alternative Worlds in Science Fiction* (London and New York: Continuum, 2001)

Jackson, Rosemary, *Fantasy: The Literature of Subversion* (London and New York: Routledge, 1995)

Jenkins, Elizabeth, *The Mystery of King Arthur* (London: Michael Joseph Ltd, 1975)

Jensen, Jeppe Sinding (ed.), *Myths and Mythologies: A Reader* (London and Oakville, CT: Equinox Publishing, 2009)

Kay, Guy Gavriel, 'The Fiction of Privacy: Fantasy and the Past', *Journal of the Fantastic in the Arts*, 20.2 (2009), 240-248

Kay, Guy Gavriel, 'Writer Guy Gavriel Kay Reminisces about Growing Up in Winnipeg', posted by Sandra Thacker, *CBA Manitoba Scene*, (15 April 2013), http://www.cbc.ca/manitoba/scene/books/2013/04/15/writer-guy-kavriel-kay-on-growing-up-in-winnipeg/ [accessed 15 May 2013]

Kristeva, Julia, *Powers of Horror: An Essay on Abjection*, trans. by Leon S. Roudiez (New York: Columbia University Press, 1982)

Kincaid Paul, ‘Kay, Guy Gavriel’, in *The Encyclopedia of Fantasy*, ed. John Clute and John Grant (London: Orbit, 1997), http://sf-encyclopedia.co.uk/fe.php?nm=kay_guy_gavriel [accessed 17 May 2013]

Kroeber, Karl, *Romantic Fantasy and Science Fiction* (New Haven, CT and London: Yale University Press, 1988)

Lévi-Strauss, Claude, *Myth and Meaning* (London and New York: Routledge, 2010)

MacKillop, James, *A Dictionary of Celtic Mythology* (Oxford: Oxford University Press, 2004)

Manlove, C.N., *The Impulse of Fantasy Literature* (London and Basingstoke: Macmillan Press, 1983)

Matthews, Richard, *Fantasy: The Liberation of Imagination* (London and New York: Routledge, 2002)

McCaffery, Larry, ‘Form, Formula, and Fantasy: Generative Structures in Contemporary Fiction’, in *Bridges to Fantasy*, ed. George E. Slusser and Eric S. Rabkin (Carbondale and Edwardsville: Southern Illinois University Press, 1982), pp.21-37

Mendlesohn, Farah and Edward James, *A Short History of Fantasy* (London: Middlesex University Press, 2009)

Norris, J. Lacy (ed.), *The Arthurian Encyclopedia* (Woodbridge: The Boydell Press, 1986)

Ordway, Holly E., ‘The World-Building of Guy Gavriel Kay’, *Brightweavings: The Worlds of Guy Gavriel Kay*, http://www.brightweavings.com/scholarship/worldbuilding.htm [accessed 22 May 2013]

Oziewicz, Marek, *One Earth, One People: The Mythopoeic Fantasy Series of Ursula K. Le Guin, Lloyd Alexander, Madeleine L’Edge and Orson Scott Card* (Jefferson, NC: McFarland, 2008)

Parrinder, Patrick (ed.), *Learning From Other Worlds: Estrangement, Cognition and the Politics of Science Fiction and Utopia*, (Liverpool: Liverpool University Press, 2000)

Pearl, Nancy, ‘Book Lust featuring Guy Gavriel Kay’, *Book Lust Podcast* (3 March 2007)

Pringle, David, *Modern Fantasy: The Hundred Best Novels* (London: Grafton, 1988)

Propp, Vladimir, *Morphology of the Folktale*, 2nd edn., trans. by Laurence Scott, ed. by Louis A. Wagner (Austin: University of Texas Press, 1998), Kindle edn.

Propp, Vladimir, *Theory and History of Folklore*, trans. by Ariadna Y. Martin and Richard P. Martin et al, ed. by Anatoly Liberman (Manchester: Manchester University Press, 1984)

Prucher, Jeff, *The Oxford Dictionary of Science Fiction* (Oxford: Oxford University Press, 2007)

Randall, Neil, ‘Shifting Focalization and the Strategy of Delay: The Narrative Weaving of *The Fionavar Tapestry*’, *Brightweavings: The Worlds of Guy Gavriel Kay*, http://www.brightweavings.com/scholarship/randallfionavar.htm [accessed 22 May 2013]

Robinson, Herbert Spencer and Knox Wilson, *Myths and Legends of All Nations* (Totowa, NJ: Littlefield, Adams & Co., 1978)

Rooney, Ellen (ed.), *The Cambridge Companion to Feminist Literary Theory* (Cambridge: Cambridge University Press, 2006)

Rosebury, Brian, *Tolkien: A Cultural Phenomenon* (Basingstoke: Palgrave Macmillan, 2003)

Russ, Joanna, ‘The Image of Women in Science Fiction’, in *Images of Women in Fiction: Feminist Perspectives*, ed. Susan Koppelman Cornillon (Bowling Green, OH: Bowling Green University Popular Press, 1972), pp. 79-94

Sandison, Alan and Robert Dingley (eds.), *Histories of the Future: Studies in Fact, Fantasy and Science Fiction* (Basingstoke: Palgrave, 2000)

Segal, Robert A., *Myth: A Very Short Introduction* (Oxford: Oxford University Press, 2004)

Senior, W.A., ‘Quest Fantasies’, in *The Cambridge Companion to Fantasy Literature*, ed. James Edward and Farah Mendlesohn (Cambridge: Cambridge University Press, 2012), pp.190-199

Slusser, George E. and Eric S. Rabkin (eds.), *Bridges to Fantasy* (Carbondale and Edwardsville: Southern Illinois University Press, 1982)

Slusser, George E. and Eric S. Rabkin (eds.), *Intersections: Fantasy and Science Fiction* (Carbondale and Edwardsville: Southern Illinois University Press, 1987)

Snyder, Christopher, *Exploring the World of King Arthur* (London: Thames & Hudson, 2011)

Stephens, Meic (ed.), *The Oxford Companion to the Literature of Wales* (Oxford: Oxford University Press, 1986)

Sullivan, C.W., ‘High Fantasy’, in *International Companion Encyclopedia of Children's Literature*, ed. Peter Hunt and Sheila G. Bannister (London: Routledge, 1996), pp. 300-311

Taylor, Dena, ‘The Double-Edged Gift: Power and Moral Choice in *The Fionavar Tapestry*’, *Brightweavings: The Worlds of Guy Gavriel Kay*, http://www.brightweavings.com/scholarship/denafionavar.htm [accessed 22 May 2013]

Thornhill, Randy and Craig T. Palmer, *A Natural History of Rape* (London and Cambridge, MA: The MIT Press, 2000)

Tolkien, J.R.R., ‘On Fairy-Stories’, in J.R.R. Tolkien, *Tree and Leaf* (London: Harper Collins, 1988), Kindle edition

Weese, Katherine J., *Feminist Narrative and the Supernatural: The Function of Fantastic Devices in Seven Recent Novels* (Jefferson, NC: McFarland, 2008)

Weston, Jessica Laidlay, *From Ritual to Romance*, Kindle edn. ([n.p.]: Amazon Media EU, [n.d.])

www.brightweavings.com [accessed 15 May 2013]

www.meaning-of-names.com [accessed 10 August 2013]

www.nancypearl.com [accessed 22 May 2013]

www.nordicnames.de/wiki/Main_Page [accessed 10 August 2013]

www.oed.com [accessed 10 June 2013]

www.sffchronicles.co.uk [accessed 22 May 2013]

www.viking-mythology.com [accessed 10 June 2013]